

1866

KANDINSKY

1944

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VASILY KANDINSKY

1866-1944

SUPPLEMENT TO THE EXHIBITION CATALOGUE



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SPECIAL LOAN OF PAINTINGS FROM THE U.S.S.R.

Exhibition 63 1
"Vasily Kandinsky"
January 25 to April 7, 1963

In the catalogue that accompanies the Vasily Kandinsky exhibition, it was pointed out that the three principal reservoirs containing the artist's legacy have been combined for the first time in the current exhibition at The Solomon R. Guggenheim Museum. The collections referred to are those of Madame Nina Kandinsky, the artist's widow, the Gabriele Münter Foundation of the Städtische Galerie in Munich, and The Solomon R. Guggenheim Museum in New York.

Only one additional source approaches those already mentioned in both quality and quantity and, until very recently, its participation in this most comprehensive Kandinsky tribute was in doubt. We are, of course, referring to the great Soviet museums, the Russian Museum in Leningrad, the Tretyakov Gallery in Moscow, and the Municipal Museum of Modern Western Art, Moscow, which became beneficiaries of gifts by the artist during his stay in the Soviet Union in the post-revolutionary years from 1917 to 1921.

After prolonged negotiations initiated in Moscow by Madame Kandinsky more than a year ago and pursued on various levels ever since, seven of Kandinsky's important works were promised and punctually delivered. They all date back to the crucial period between 1909 and 1913 in which Kandinsky's work underwent the great transformation from representational subject matter to non-objective form.

In the chronologically arranged exhibition at the Guggenheim Museum, these works from Russia are integrated in the established sequence. To record them and to mark the importance of the loan from so distant a source, this special supplement has been printed. Its value is greatly enhanced by two essays which do not appear in the main body of the Vasily Kandinsky catalogue. The first of these gives us an insight into the artist's human qualities as these are described to us by Nina Kandinsky. The second, a concise summary of Kandinsky's work, is furnished by Professor Will Grohmann, whose Kandinsky monograph is the most recent and fullest existing record in the field.

The Solomon R. Guggenheim Museum must express its sincere gratitude to Madame Kandinsky and to Professor Grohmann in behalf of all the participating museums—the Musée National d'Art Moderne in Paris, the Gemeente Museum in The Hague, and the Kunsthalle in Basel—and acknowledges above all the generosity of the Soviet authorities who, for the first time, allowed the inclusion of their museum holdings in an exhibition organized by an American museum.

Thomas M. Messer, Director, The Solomon R. Guggenheim Museum

By his manners, his dignity, and a natural elegance, Kandinsky charmed all who met him. He was called "The Prince" by his circle of friends and the title was fitting. There was nothing brusque about him; he seldom gestured and then only discreetly. His voice, calm and yet energetic, was soothing. He was always himself, without effort, with a firm and tranquil assurance. The nobility evidenced in the least of his actions won him the esteem and the attachment of those near him on whom he exercised a benevolent influence.

In his works, as in his life, drama resolved itself in light and in a hidden warmth. His pictures are hymns to joy, powerful aspirations to the fullness of existence, an exaltation of being. The inner necessity which dominated all his art like an absolute law gives it profundity and humanity.

Filled with a sense of justice, whenever humanly possible he came to the aid of his colleagues, his pupils, and all who appealed to him. He communicated his optimism, his faith, and a little of his force to them. This greatness of heart, this youthfulness of soul, made his pupils say, "he is the youngest of us all." Able to keep his serenity intact during even the most difficult moments, he saw the positive side in all things, so that he was able to bear them and even turn them to good. Tribulations did not shake him, and he took in his stride all those assigned to him by fate. He was equal to his destiny and faced it courageously. When a small child, he suffered the terrible experience of seeing his parents divorced. Kandinsky subsequently had many difficult years to go through, years which prevented him for a long time from finding a harmonious balance between his life and his creations. Only after the age of fifty was he able to develop freely. Furthermore, he did not lack for enemies. His personality, which dominated by its very dignity, his refusal of all compromise along the path which he had mapped out for himself, the revolution that he accomplished—perhaps the greatest that art has known—brought him attacks and violent slanderers. Even today they can still be found.

Three times Kandinsky had to rebuild his life. As a Russian subject, he was given 24 hours to leave Munich when war was declared in August, 1914. He returned to Moscow, the city he loved so passionately and of which he has written with so much emotion and poetry in his book *Rückblicke*.

In these pages he looks back with nostalgia to the past with which he had broken. The war and this precipitated return disrupted his life, and many months went by before he could start to work again. He felt the necessity of setting in order the dynamism which had enjoyed free rein in his previous works. The form, bursting out, showed him unknown possibilities; his lyricism transposed itself into more rigorous rhythms, brighter colors. In a letter dated November, 1916, Kandinsky wrote, "I feel suddenly that my old dream draws close to realization. This dream was to paint a great picture whose meaning must be the joy and happiness of life or of the universe. All at once, at last, I feel the harmonies of color and form which are the joy of this world."

His private life was also about to take another course. At this juncture of his existence, he knew happiness, he gained confidence and inner peace. The future seemed full of promise, but he had still to wait to see it fulfilled. In December, 1921, we left Moscow together to take up residence in Germany. A new period began in his work, the architectural phase, a change so unexpected that the critics and art-lovers, already accustomed to his dramatic juxtapositions, were bewildered. Kandinsky was always ahead of his time, always beyond that which others considered sufficient. He had to develop without regard for opinion, even if he were to be understood only much later.

Thus the years passed, and our life together took shape. It was a calm life, dedicated by him to work, which was divided between his duties as professor at the Bauhaus, his art, which absorbed him more and more, and the privacy of his home where friends had their place. Journeys, exhibitions in Germany and outside of Germany, sometimes led us far from the Bauhaus and Dessau. Kandinsky always returned with joy.

In 1933, however, he had to renounce all this and, abandoning Germany forever, we came to Paris. For the third time, Kandinsky started life once again, this time at Neuilly on the banks of the Seine. With his same childlike excitement, the same enthusiasm, the same courage, he took up his brushes and pursued his interrupted work. Free at last, relieved of the obligations to which he had given himself so completely, he wished only to paint. It is perhaps during this last period that his genius displayed its richest inspiration. It came as a second spring of forms and colors vying with each other in lightness and transparency, multiplying and renewing themselves with a fantasy, an imagination and a mysterious strangeness which astonishes and enchants.

Nevertheless, difficult years commenced; a new conflict menaced the world. Although the war affected him, he took refuge in painting. Even this tragedy could not darken his life.

At this time, Kandinsky was little known in Paris for he was not yet "Parisian." "Wait ten years," they would say to him, "afterwards, you will be one of us." His optimism did not abate, and in his eyes, his work was the only thing that mattered. He knew that the time would come and, indeed, was very close when his art would be fully appreciated and take its rightful place. Kandinsky possessed the wisdom which hurries nothing and he put his confidence in the future because he bore a steady image of it within himself. His personality, the charm which radiated from his presence, and a playful affability captivated those who approached him. Before the end of his life, he had become "one of us." And so he will remain forever.

The great art event of the Twentieth Century in Germany is *Der Blaue Reiter*, which took place in Munich between 1911 and 1912. Characteristically, it was no more a national matter than cubism had been in Paris. In both these instances, painters of several different nationalities participated, whereas, in contrast, *Die Brücke* in Dresden, and the *Fauves* in Paris relied exclusively upon German and French participants respectively.

The originators of *Der Blaue Reiter* and its only formal "members" were Vasily Kandinsky and Franz Marc. It was they who published the *Almanach Der Blaue Reiter* in 1912 and who arranged the two famous exhibitions, the first at Thannhauser in Arco-Palais (December 18, 1911 to January 1, 1912) the second, a graphic exhibition in the bookstore of Hans Goltz (February 12 to the beginning of March, 1912). Thus, Kandinsky and Marc were the source of the idea as well as those who executed the work. They were, simultaneously, the aggressors and the defenders, for the art represented by them gave rise to an art scandal without equal, a breach which heralded the end of official painting in Munich and the beginning of a new art era.

At that time, Franz Marc had not yet fully emerged as a painter, whereas Kandinsky had already participated in many national and international exhibitions—not only in Germany, but also in France and Russia. During the years of his preparation in Munich (1896-1900), he was obliged to come to grips with purely academic exercises as was Paul Klee, his fellow student in the class taught by Franz Stuck in 1900. Kandinsky's experience with Monet's painting, which goes back to 1895 in Moscow, was briefly forgotten only to reappear later during the Murnau period.

Between 1903 and 1908 Kandinsky travelled widely, both in his native country and abroad, to Venice, Holland, Tunis, Rapallo, Paris, Switzerland, and Berlin. He sought out the problematic aspects of art in the Western world, for what he saw in Munich seemed to him incidental and insufficient. His oil sketches painted between 1901 and 1907 are in the style of late impressionism and post-impressionism, but are more German than French, recalling in some instances the beginnings of the *Brücke* rather than those of the *Fauves*. His Rapallo work (1906) and those paintings done in St. Cloud (1906-07) are most mature and constitute the climax before the Murnau period.

In addition to these, from the same years date clearly romantic works, scenes of ladies in stylish costume, such as *Bright Air* (1902), or historicizing representations in a medieval mode such

as *Trysting Place* (1903), or *The Arrival of the Merchants* (1905)—a tempera on a black background. Kandinsky occasionally refers to these as colored drawings. A special group among these historicizing works is composed of various Russian motifs, *Troika*, *Panic*, and *Volga Song*, all completed in Sèvres (1906-07). In these works, in much the same way as in the works of Stravinsky, the spirit of Russian folk tales, legends, and songs, comes to life in personages and occurrences familiar to Kandinsky through the operas of Glinka and Rimsky-Korsakov. Because these works were executed with a dotted technique, they occasionally remind us of shimmering stone mosaics. These romantic paintings were dearer to Kandinsky than those in his impressionistic vein.

Also very Russian in spirit and drawing on folklore are about forty of his woodcuts, both colored and black and white, which were created between 1901 and 1903 with themes close to those of the romantic works. Kandinsky printed them himself. In 1904 a graphic portfolio entitled *Poems without Words* was published, followed in 1906 by a second portfolio, *Xylographies*, whose content showed a close relationship to the Russian motif. The influence of *art nouveau*, unavoidable at the turn of the century, may be observed in these early graphic works, particularly the poster for the *Phalanx* exhibition (the *Phalanx* artist group was created by Kandinsky) but also in works such as *Night* (1903) which are clearly aware of the *art nouveau* spirit. It must be remembered that through such artists as O. Eckmann and through such magazines as *Jugend* and *Simplitissimus*, Munich was then an outpost of the *art nouveau* style. Both Obrist and van de Velde knew Kandinsky personally. It is more surprising to note, in contrast, that works such as *Summer* (1903) show a certain relationship to the *Nabis*, Bonnard and Vuillard, with whom Kandinsky at that time was not acquainted.

It was not until 1903 that Kandinsky became completely himself, when he returned to Munich and, having acquired his second residence in Murnau in 1909, began to work. He switched from city to country, but retained his interest in observed subject matter. The years from 1903-1910 were transitional years during which most of his work tended toward landscape painting. However, they also witnessed the beginning of the "Improvisations" in 1909, and his first *Composition* in 1910. In other words, he commenced paintings of a more subjective nature. It is obvious that a rapid transformation took place in 1903 when, with seeming suddenness, his work became freer, more spiritual, and less dependent upon object and theme. The momentum continued and the passion of the Murnau paintings bespeaks the deep-seated sense of self-renewal experienced by the artist.

While generally referred to in terms of Fauvism, these paintings are neither Fauve nor Expressionist but, rather, command a style of their own which manifests itself in concept as well as in color. In them, Kandinsky's painting enters a musical phase: the psychological relationships of color tonalities and of "sounds" soften both outline and volume and lead toward the repression of the objective. A subject such as the *Church at Murnau*, which extends in numerous versions through these years, undergoes a gradual evolution from landscape to color composition and envelops the painter himself within its rich pattern of sound. Some motifs were turned into "Improvisations" and others became "Compositions," but Kandinsky did not by any means seek abstraction in a conscious

and deliberate manner until 1913. He painted both representational and non-representational works, even though the conviction grew within him that it was the absolute painting that the future would claim. Such works as *Blue Mountain* (1909) or *Painting with Archer* (1909) contain mere references to objective vision and, in his *Composition III* (1910), such references were omitted to leave the way open for the breakthrough that occurs in *Composition IV* (1911), a veritable climax. From here on, peak followed peak until the outbreak of World War I heralded the end of this glittering hour of the arts.

In that first *Blaue Reiter* exhibition there were no more than 43 paintings. Next to the works of Kandinsky hung those of Marc, August Macke, Henri Rousseau, Robert Delaunay, and other painters. Few people suspected that these paintings would be counted at a later date among the masterpieces of the century. With a modest exhibition catalogue came a preliminary announcement of the *Almanach Der Blaue Reiter*, in which attention was drawn to "symptoms of a new inner rebirth." There is no doubt that the text was written by Kandinsky, even though it was not signed, for it was always he who held the reins in his hand and his fellow pioneer Marc never would have thought of questioning the leadership of Kandinsky, his elder by fourteen years. On the contrary, it was Marc who defended him whenever incomprehension and hatred became Kandinsky's lot.

Marc spoke for all those who supported Kandinsky. In the magazine *Sturm*, he wrote, in 1913, to the effect that "Kandinsky's paintings would soon remove themselves into the shadow of timelessness to return resplendent like comets." In 1912, Klee expressed himself in the magazine *Alpen*: "The acuteness of his spirit assumes immediately productive forms with him . . . it is not the museums that illuminate him, but he who sheds his light upon them, and there is no earthly power that can reduce the value of his own spiritual world." The poet Hugo Ball in his autobiographical book entitled, *Flucht aus der Zeit* (1927), counts Kandinsky among the "prophets of rebirth." According to him, Kandinsky "by his mere presence assured to Munich pre-eminence among modern cities." The words *color* and *tone* were alive in Kandinsky in a state of rare unity, and it was his ultimate objective to realize art on such a level rather than merely to produce works.

Implicit in these words is the awareness that Kandinsky was pressing for a synthesis of the arts. This explains his efforts in the theater and in music (*Der gelbe Klang*), his literary attempts (*Klänge*, 1913), and his collaboration with Arnold Schönberg who participated in the first exhibition of *Der Blaue Reiter* and whose *Harmonielehre* (1911) coincides in essential matters with Kandinsky's prophetic book, *On The Spiritual in Art* (1912). To return to Ball and Kandinsky's "ultimate objective": according to Ball, art for Kandinsky was not a time-conditioned concept of the creative toward nature but was, instead, a reflection of the beyond. He saw in a painting a "spiritually breathing subject through which it assumes a reality analagous to veritable existence."

In view of these facts, it appears irrelevant to catalogue possible influences to which Kandinsky may have been subject as of 1910. It is a pseudo-scientific undertaking which divides Kandinsky's artistic personality into his own and into borrowed components. History is made by

great men whose achievements invite participation by contemporaries. These men of genius remain themselves even when they borrow, and this fact does not diminish the fame of key personalities in a given circle. On the contrary, they are clearly projected by a clean distinctiveness and their merit, jointly earned and linked to an event jointly experienced, becomes all the more convincing.

The war dissolved artist groups, such as *Der Blaue Reiter*, which had been formed after 1900. Strictly speaking, the *Blaue Reiter* had never been a group but was, rather, a circle of friends at the time when Herwarth Walden exhibited members of *Der Sturm* with *Der Blaue Reiter* (March 12, 1912). He included at that time Alexej von Jawlensky, Marianne von Werefkin, Paul Klee, and Alfred Kubin and, in the *Herbstsalon* (1913), Lyonel Feininger as well, so that the misconception later arose that these were all members of *Der Blaue Reiter*. This is not so. However, *Der Sturm* did bridge the gap caused by the war and some of the friends met again at the Bauhaus, first in Weimar and then in Dessau: Klee joined on January 1, 1921, Kandinsky in the summer of 1922; and Feininger, in a way, could be considered a charter member.

The assumptions at the Bauhaus determining the work of the painters were quite different from those that had existed in Munich, for the Bauhaus was a school in which studies such as the creative process, architecture, and industrial design, were the core of the curriculum. Painters were active in workshops where they concerned themselves with the mastery of form and where they attempted to convey their awareness of form (an introduction to the elementary basis of artistic creation). This, however, did not deflect either Kandinsky or Klee from their work as painters, and their production during the Bauhaus years is monumental and no less intensive than it had been in Munich. Instead of a romantic outburst of a "cosmic act of creation," we are confronted with a cooler conception manifested in forms strictly geometrical or, at any rate, loosely ordered. The 1926 publication of Kandinsky's book *Point and Line to Plane* made it possible to jump to the conclusion that its author was a theoretician and a constructivist. Both conclusions are false, for Kandinsky did not establish a dogma. He concerned himself with elements and forces. So distant was he from the constructivist idea that he continued to use the adjective "romantic" in relation to his circular compositions of the 1920's.

The public did not take easily to Kandinsky's paintings of the Bauhaus period (1921-1933) for considerable discipline was required to absorb them. This discipline was comparable to the prerequisites necessary to understand the twelve-tone music of his friend Arnold Schönberg—music that chronologically coincided with Kandinsky's *Composition No. 8* (1923). Geometry becomes number, but number reverts into magic, as Thomas Mann characterized Schönberg's music in his novel *Faust*. Creative freedom always seeks protection in the objective and tends toward a dialectic reversal. Such freedom becomes aware of itself within imposed limits and realizes itself in law without, however, ceasing to be freedom. Organization is everything: nothing exists without it, least of all art. Such guiding thoughts characterize the position of Kandinsky, an artist who, during the war years in Moscow, never saw fit to follow the lead of the Russian version of constructivism. But turbulent times in any area lead to strict solutions and Kandinsky, who until 1921 was surrounded

by the civil war in Russia, experienced a new transformation when he returned to Munich after much travelling.

Again his paintings bespeak a reality and reflect a state of true existence, just as they had in the years from 1910 to 1914. For Kandinsky the severe mode of the twenties was not a limiting scheme, since he recreated it from work to work without even eliminating humor in the process.

Only in Paris did he experience a loosening of the strict style, thus entering the phase which was not only the final chord but also a new blueprint.

The Parisian epoch lasted only about ten years—years of uncertainty over which the catastrophe of 1939 cast its long shadow. But Kandinsky, having come from Hitler's Germany, felt himself freed. All ballast fell away from him when he came to Paris at the end of 1933 and, at the age of 67, he began a new period with the same *élan* he had brought to the epoch of the *Blaue Reiter* and the Bauhaus. The first picture painted in Paris is called *Start*.

Kandinsky himself found the paintings of the last stage a synthesis of mind and heart, of rules and intuition, of many profound experiences. What he himself did not feel, but what his friends found, was the Russian-Asiatic splendor of color in this late work. He had never forgotten the bells of Moscow, and he suddenly remembered that his family had come from distant Siberia to Moscow. The mixing of sand with pigment made his colors more precious and at times gave the pictures the character of Chinese silk embroidery. They are neither cool nor tragic; instead, they are serene, reflective, and sometimes even other-worldly, although Kandinsky thought not of death but of the future until his last days. A painting like *Dominant Curve* (1936) is one of the richest conceptions of the Parisian period, a painting of baroque fullness.

Occasionally one thinks one can recognize concrete forms in Kandinsky's ornamental arabesques and zoological forms: one thinks of the Asiatic Animal Style and of the fish-bird motif. Perhaps the painter was not unconscious of these things—in old age, memories of forgotten things often re-emerge. Sometimes Kandinsky himself thought of concrete forms, for example, when in a painting entitled by him *One Figure Among Others* (1939), he utilizes a dance scene with a "figure" raised up high, as well as purely abstract elements.

His vigor did not diminish in the last years of life, and the paintings become ever more pellucid, polyphonic, multi-dimensioned. Their wisdom comes from uncontrollable depths, so we cannot even begin to grasp their full meaning. However, when in Kandinsky's last painting *Tempered Élan* (1944), a figuration in the upper left appears not unlike an angel, we do not want to digress into the literally religious but we must—at least—recognize the spirituality of such a conception. Throughout his whole life Kandinsky wanted to express "mystery through the mysterious." Here, as he approached death—the state of enhanced mystery—he succeeded in the final synthesis—of this world and the world beyond.

Kandinsky died on December 13, 1944. The Guggenheim Museum opened the first memorial exhibition in New York on March 15, 1945.

SUPPLEMENT TO THE CATALOGUE

- A. WINTER, NO. 62, 1909. Oil on board, 27³/₄ x 38¹/₂".
Signed b.l. "Kandinsky 1909".
Collection: the artist, gift to the Soviet Union, 1920.
Lent by the Municipal Museum of Modern Western Art, Moscow.
- B. CRINOLINES, NO. 64, 1909. Oil on canvas, 38¹/₂ x 50³/₄".
Signed b.l. "Kandinsky 1909".
Collection: the artist, gift to the Soviet Union, 1920.
Lent by the Tretyakov Gallery, Moscow.
- C. IMPROVISATION 11, NO. 102, 1910. Oil on canvas, 38³/₄ x 41⁷/₈".
Signed b.c. "Kandinsky 1910".
Collection: the artist, gift to the Soviet Union, 1920.
Lent by the Russian Museum, Leningrad.
- D. THE LAKE, NO. 106, 1910. Oil on canvas, 38¹/₄ x 42".
Signed b.l. "Kandinsky 1910".
Collection: the artist, gift to the Soviet Union, 1920.
Lent by the Tretyakov Gallery, Moscow.
- E. IMPROVISATION 20, NO. 138, 1911. Oil on canvas, 37³/₄ x 42¹/₂".
Signed b.r. "Kandinsky 1911".
Collection: the artist, gift to the Soviet Union, 1920.
Lent by the Municipal Museum of Modern Western Art, Moscow.
- F. BLACK SPOT I, NO. 153, 1912. Oil on canvas, 39¹/₄ x 51⁵/₈".
Signed b.l. "Kandinsky 1912".
Collection: the artist, gift to the Soviet Union, 1920.
Lent by the Russian Museum, Leningrad.
- G. COMPOSITION VII, NO. 186, 1913. Oil on canvas, 78³/₄ x 118¹/₂".
Signed b.l. "Kandinsky 1913".
Collection: the artist, gift to the Soviet Union, 1920.
Lent by the Tretyakov Gallery, Moscow.



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THE SOLOMON R. GUGGENHEIM MUSEUM

1071 FIFTH AVENUE, NEW YORK 28, N. Y.

VASILY KANDINSKY

1866 - 1944

A RETROSPECTIVE EXHIBITION

LOAN EXHIBITION ORGANIZED BY

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

PARTICIPATING INSTITUTIONS

THE PASADENA ART MUSEUM

SAN FRANCISCO MUSEUM OF ART

THE PORTLAND ART MUSEUM

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THE BALTIMORE MUSEUM OF ART

THE COLUMBUS GALLERY OF FINE ARTS

WASHINGTON UNIVERSITY, ST. LOUIS

MONTREAL MUSEUM OF FINE ARTS

WORCESTER ART MUSEUM

LENDERS TO THE EXHIBITION

Mr. and Mrs. Robert S. Benjamin, Great Neck, New York
Mr. and Mrs. David E. Bright, Beverly Hills, California
Mr. and Mrs. Paul M. Hirschland, Great Neck, New York
Madame Nina Kandinsky, Neuilly-sur-Seine, France
Dr. and Mrs. Hans J. Kleinschmidt, New York
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Städtische Galerie im Lenbachhaus, Munich

Margit W. Chanin Ltd., New York
Richard Feigen Gallery, Chicago
Galerie Maeght, Paris

The name of Vasily Kandinsky is closely tied to the early history of the Solomon R. Guggenheim collection. It is a history which began long before the famous structure by Frank Lloyd Wright rose to fulfill the founder's dream for a museum. Solomon R. Guggenheim turned his attention from the old masters to modern art in the early 1920's and in the mid-1930's he discovered for himself the force and the vitality of Kandinsky's art. The Baroness Hilla Rebay then was the Museum's Director and fervent defender of the new and revolutionary non-objective style just beginning to gain acceptance. Under her guidance, Solomon R. Guggenheim acquired over one hundred of Kandinsky's paintings, watercolors and drawings. He gave this unique collection, along with many other works, to the Foundation which he established in 1937. In 1939, the collection was moved to the Museum of Non-Objective Painting which had temporary quarters at 24 East 54th Street. This was the nucleus for the museum collection which since then has never ceased to grow.

Under the directorship of James Johnson Sweeney, the finest of Kandinsky's works were displayed in the temporary buildings. Subsequently, the Trustees of the Foundation designated a permanent place for these works in the new museum.

The interest in and concern with Vasily Kandinsky's work is being continued by Thomas M. Messer, the Museum's present Director. Immediately upon his appointment early in 1961 he formulated plans for the most comprehensive showing of Kandinsky's painting ever held in the United States. Two related exhibitions were planned, one to be circulated in this country and another to visit European centers after its initial presentation at the Guggenheim Museum. This has been made possible by the effort of a great many individuals in this country and abroad who are devoted to Vasily Kandinsky's art. We are most grateful to them for their invaluable contributions that have made possible this exhibition.

Harry F. Guggenheim, President. The Solomon R. Guggenheim Foundation



- 1866 December 4. Kandinsky born in Moscow.
- 1869 Travels abroad with family. Nursery school in Florence.
- 1871 For reasons of his father's health, family moves to Odessa.
Kandinsky attends Gymnasium, studies art and music with regular curriculum.
- 1886 Enters University of Moscow to study law and economics.
- 1889 Expedition to Vologda province for the Society of Natural Sciences and Anthropology.
Resultant study, on peasant laws and customs, published by the Society which elected him a member.
Visits St. Petersburg and Paris.
- 1892 Kandinsky passes law examination. Marries Ania Chimiakin, a cousin. Again visits Paris.
- 1893 Appointed instructor at University.
- 1895 At an exhibition of French painting in Moscow, Kandinsky is impressed by Monet's *Haystacks*.
- 1896 Offered professorship at University of Dorpat, Russia, but refuses in order to study painting.
Goes to Munich.
- 1897 Studies in the Azbé school for 2 years. Meets the painters Jawlensky and Werelkin.
- 1900 Studies under Stuck at Munich Academy.
- 1901 Founds Phalanx group.
- 1902 Teaches at Phalanx school, meets Gabriele Münter. First woodcuts.
- 1903 Travels extensively: Holland, Venice, Odessa, Moscow.
- 1904 Phalanx group dissolved. Travels to Holland, Odessa. Goes to Tunisia until April 1905.
Series of woodcuts, *Poems without Words*.
- 1905 Travels again to Odessa. Exhibits at Salon d'Automne and Indépendants at Paris. Winters at Rapallo.
- 1906 From June, lives near Paris for one year. Wins prize at Salon d'Automne.
Executes series of woodcuts, *Xylographies*.
- 1907 Summers in Switzerland. Fall and Winter in Berlin.
- 1908 Returns to Munich.
- 1909 Lives in Murnau. Founds Neue Künstlervereinigung "Improvisations."
- 1910 Meets Franz Marc: finishes *On the Spiritual in Art*. Visits Russia. Begins "Compositions."
- 1911 Becomes friendly with Klee, Macke and Marc. With Marc, founds Blaue Reiter.
First Blaue Reiter exhibition in December. Divorces Ania Chimiakin.
- 1912 *On the Spiritual in Art* first published.
Second Blaue Reiter exhibition, Munich and Berlin. Exhibits in Zürich, and again visits Russia.
- 1913 Produces *Rückblicke, Klänge, Blaue Reiter Almanac, Gelber Klang*.
Exhibits in the Autumn Salon at Der Sturm, Berlin.
- 1914 Returns to Russia.
- 1915 Goes to Sweden for Winter.
- 1916 Spring, returns to Russia.
- 1917 Marries Nina Andreevskaya, February 11.
- 1918 Teaches at Government sponsored art workshops.
- 1919 Founds Museum for Pictorial Culture and helps organize 22 provincial museums.
- 1920 Professor, University of Moscow.
- 1921 Founds Academy of Arts. Leaves the Soviet Union toward end of year.
- 1922 Accepts post with Bauhaus at Weimar.
- 1925 Bauhaus moves to Dessau.
- 1926 Publication of *Point and Line to Plane*.
- 1928 Becomes German citizen.
- 1929 First one-man show in Paris, Galerie Zak.
- 1933 Bauhaus closed by Nazis. Kandinsky moves to Paris.
- 1937 Kandinsky paintings in Germany confiscated by Nazi government.
- 1939 Becomes French citizen.
- 1944 March, becomes ill, ceases to work. Dies December 13.

In 1966, we shall be celebrating the one-hundred year anniversary of Vasily Kandinsky's birth. With most painters of stature, such an occasion would be accompanied by assumptions of some finality. The nature of their achievement, the implications of their art for succeeding generations, in short, their assessment, would be of concern to art historians more than to artists and art critics. Kandinsky, almost twenty years after death, remains with us very much in a contemporary sense. The issues opened up by his art and by the attending rationalization of it, are discussed with fervor and passion by those concerned with the language of painting in our time.

It is generally agreed that Kandinsky was an innovator of the very greatest significance. The question therefore arises what the exact nature of his innovation was and to what degree such innovation determined the quality of his art.

Related but distinct is the problem of chronology, for despite repeated assertions to the contrary, we are preoccupied with this issue in the critical evaluation of contemporary art. Kandinsky deployed non-representational forms toward pictorial ends early in the second decade of this century. He was not alone to do so, but was either the first or among the first whose early insight led the way toward abstraction. In this context then: who created the first painting that projects its content solely through formal means without the traditional reliance upon representational association? If, as must be assumed, a categorical answer to this question will forever elude us, can it be established that Kandinsky, through the authority of his art, placed himself at the inception of a new mode of pictorial thought?

Lastly, we are concerned with the relevance of Kandinsky's art to the painters working today. Is he, as some assume, the primary source for contemporary abstraction or are there departures within the non-objective mode that place the painters of the 1960's into a position of creative independence comparable to that which Kandinsky obtained in relation to his predecessors?

Nearly twenty years after Kandinsky's death, artists, critics, and historians (within a responsible range) are divided on a central issue in contemporary painting: namely, whether or not the forms themselves, freed from representational association, are fully capable of conveying content. Confronted with Kandinsky's art, we are, each one of us for himself, free to decide. We can also draw conclusions about the applicability of such a decision to the non-objective mode in general. The answers to these weighty issues are not, however, likely to reveal themselves through speculative effort. Rather perhaps, may we expect to obtain them, in conditional form, as we allow our eyes to interrogate Vasily Kandinsky's paintings, one by one.



An exhibition of Vasily Kandinsky's work extending beyond the limits reached by other organizers in the past has to combine in a single showing works drawn from the three principal reservoirs containing the majority of Kandinsky's artistic legacy. They are: Madame Nina Kandinsky, the artist's widow; the Gabriele Münter Foundation at the Städtische Galerie in Munich; and The Solomon R. Guggenheim Museum in New York City. Between these, 350 oils, 125 watercolors, 50 drawings and prints are accounted for. Nor is this concentration entirely quantitative, for each of the three owners is proud possessor of an impressive portion of Kandinsky's most important works.

As the organizing institution, the Guggenheim Museum therefore owes its first expression of gratitude to Madame Nina Kandinsky and to Munich's Städtische Galerie, who accepted our invitation

to make common cause and freed an important portion of their respective collections for this joint purpose. Madame Kandinsky went far beyond the generous decision itself and assisted the exhibition project from its inception with numberless acts of devoted support.

Credit for the all-important participation of the German contingent is due to Dr. Hans Konrad Röthel, who, as Director of the Städtische Galerie, made the decisive moves that led to his museum's participation. We are also indebted to Dr. Röthel for his assessment of Kandinsky's German period which forms one of the three essays contributed by scholars for this catalogue. Others who have done likewise are Monsieur Jean Cassou, the Chief Curator of the Musée National d'Art Moderne in Paris, and Professor Kenneth C. Lindsay at Harpur College, State University of New York. All the individuals mentioned above were acquainted from the outset with the exhibition problems and brought to the project the prestige of their names, their efforts in obtaining joint organizational objectives and, above all, their scholarly knowledge acquired over many studious years of close concern with Kandinsky.

Professor Lindsay must here be separately thanked for allowing the use in the catalogue of previously unpublished material gathered by him in years of research work.

The exhibition concept has also been materially strengthened by advice and action taken by the directors and the staffs of participating museums in this country and abroad. These are: Messrs. Jean Cassou and Bernard Dorival, Chief Curator and Curator respectively at the Musée National d'Art Moderne in Paris; Dr. L. J. F. Wijzenbeek, Director of the Gemeente Museum at The Hague; Dr. Arnold Rüdinger, Director of the Kunsthalle in Basel. In the United States comparable help has been furnished by Mr. Thomas W. Leavitt, Director of the Pasadena Art Museum and by the directors of the participating American museums who are hosts to the exhibition during the period of its national circulation.

In gathering the bibliographies for the exhibition catalogue, we depended heavily upon Mr. Bernard Karpel, Librarian of The Museum of Modern Art in New York, and upon Dr. Will Grohmann whose monograph on Kandinsky furnished, apart from Kandinsky's own writing, the point of departure for all subsequent investigation. The listing of scholarly advisors would be incomplete without mentioning the selfless interest and guidance received from Dr. Peter Selz, Curator of Exhibitions at The Museum of Modern Art in New York.

I also wish to acknowledge valuable help received from lenders to the exhibition, both private and institutional, whose names are separately listed. They were willing to part with their possessions for an extended period of time while the two exhibitions are seen by museum visitors in Europe and in the United States. Many of these lenders have also conscientiously inquired into the history of their works, thus enriching the informational value of the catalogue publication and the state of our records in general. Sincere thanks are due to Mr. and Mrs. Robert S. Benjamin, Great Neck, New York, Mr. and Mrs. David E. Bright, Beverly Hills, Mr. and Mrs. A. L. Chanin, New York, Mr. and Mrs. Paul M. Hirschland, Great Neck, New York, Dr. and Mrs. Hans J. Kleinschmidt, New York, Mr. Aimé Maeght, Paris, Mr. and Mrs. Herbert M. Rothschild, Kitchawan, New York, and Mr. Richard S. Zeisler, New York, for specific contributions for the catalogue.

An exhibition venture of such magnitude as is inherent in the simultaneous launching of an international and a national show, both separately documented, obviously requires the diligent efforts of every department of the originating museum. Besides acknowledging this collective staff activity, I would like to thank the following members of the Museum's curatorial department for their extensive involvement and their important contributions: Dr. Louise Averill Svendsen, Associate Curator; Daniel Robbins, Assistant Curator; and Research Fellows, Susi Bloch, Carol Fuerstein, and Maurice Tuchman.

Thomas M. Messer, Director, The Solomon R. Guggenheim Museum

"...I would of course prefer to show alone. Comparison with other abstract painters could not be disadvantageous to me but it would scatter a strict concentration on my work and the public can easily slip on external appearance....I would like above all an exhibition as comprehensive as possible: quantity aids the discovery of the inner meaning. It must finally be understood that for me form is but the means towards an end and that I am occupied with the theory of form and give up so much because I want to fathom what is innermost in the form and make it clear, very clear for other people."



Though born a Muscovite and deeply impressed with the mystique of his heritage, Vasily Kandinsky spent the major portion of his life in other countries. A zest for travel acquired during childhood when his family resided for brief periods in Italy and Germany remained unabated throughout his life. Even when he was past seventy Kandinsky dreamed of going some day to America. At several critical moments during his career negative circumstances forced him to leave for other countries.

In the sense of uprootedness, Kandinsky was very much a child of his century. For ever since Gauguin found Europe impossible to abide and fled to distant places, civilized man has become increasingly obsessed with emigration. In an unprecedented manner, the spirit of movement and change infiltrated all lands and pervaded every aspect of life: hordes of immigrants traversed the oceans; modern thought wrenched custom and belief from the tranquility of the hearthside; and modern society "opened" in an alarming way. Both Kandinsky's life and art reflected the modern sense of flight, restlessness and revolt. In this respect, his career seems typical rather than unusual.

From 1896 to 1900 he was a foreign art student in Germany. Between 1900 and 1914 he resided in Germany while establishing his career, and yet at the same time restlessly traveled to Holland, France, Tunisia, Italy and Russia. In 1914 the war forced his return to Moscow. He went to Sweden in late 1915 for a stay of several months. In 1921 circumstances compelled him to return to Germany (where he became a citizen in 1928). Finally, in 1933 when the Nazis closed the Bauhaus, he moved to France, became a citizen and remained there until his death in 1944. During his lifetime Kandinsky experienced both the inner pressures of spiritual unrest which cause emigration through choice and the outer pressures of political events which cause enforced emigration.

Not one of the three countries of which he was a citizen has officially claimed him. Because of diverse reasons none of them should be expected to do so.

From the official point of view then, Kandinsky was an artist without a country. In a footnote he added to the 1918 version of his autobiography, *Rückblicke*, he maintained the wish that "the many barriers between the peoples of the world diminish, and eventually cease to exist". In a sense the internationalism of his life was a symbolic fulfillment of that wish.

Though outwardly a citizen of the world, at heart Kandinsky remained a Russian. He was born in Moscow in 1866. His father, a fairly well-to-do merchant, suffered from poor health and had to move the family to Odessa in 1871. Upon completing his *gymnasium* studies in Odessa, Kandinsky moved to Moscow to take up the study of law and economics at the university. Although our information concerning this period is scanty, the few known facts indicate that he remained professionally non-committed: during his law studies he found time to make an ethnological expedition to the Vologda provinces; and after he was appointed lecturer in 1893 he managed a printing establishment which

produced colored art reproductions. Kandinsky did not seem inclined to settle down to a lifetime of law. When a professorship of law was offered to him in 1896 he finally acknowledged a long-standing fascination with painting by refusing the appointment and leaving for a full-time study of art in Munich. The thirty year old Kandinsky left behind him—as he wrote later—“all uncongenial and compulsory toil”.

Prior to 1896 Kandinsky had several experiences which were to help formulate his artistic thinking. He was deeply impressed with the artistry of three men from the West: Rembrandt, Wagner and Monet. His discovery of the special features of their works came to him not at a calm enlightenment but as a kind of emotional conversion.

While he knew Russian art well and copied artists such as Polenoff, no Russian master opened his eyes to new possibilities as did Claude Monet. Monet's *Haystacks* was, as he wrote, “to influence me strongly in my future life....And deep inside of me, there was born the first faint doubt as to the importance of an ‘object’ as the necessary element in painting.”

Experiences in his own country helped formulate his ideas of pictorial space. In observing human figures standing in the vapors of a Russian steam bath, he noted the absence of precise location. The “somewhere” position of these figures he used later on as an explanation for the curiously new and unreal spatial levels of his own paintings (e.g., *Composition VI*). The second experience took place in 1889 in a peasant home of Vologda: “It was while traveling in these unusual, far-away places, that I first became aware of a certain phenomenon, a miraculous realization that was to play an important part in my future work. Here I first learned not to look at a picture only from the outside, but to ‘enter’ it, to move around in it, and mingle with its very life. It happened to me on entering a certain room, and I still remember how I stood spell-bound on the threshold, gazing in When I finally crossed the threshold, it was like entering into a painting and becoming a part of it. This sensation had visited me before in some of the Moscow churches” This notion of entering into the center of paintings found an echo in the manifestoes of the Futurist artists of Italy.

Another strong Russian influence derived from his study of peasant law in northern Russia. Kandinsky maintained that the primitive form of peasant law had much in common with his attitude toward art and that both were typically Russian. As evidence he cited the sense of inner qualifications, exactness, and depths of precision; lack of rigid and absolutistic notions; and hatred of immutable forms.

The city of Moscow was the largest of the Russian influences. He saw his mother—a born Muscovite—as an incarnation of that grand and haunting city. His father, who hailed from Nertchinsk in eastern Siberia, was educated in Moscow. Kandinsky loved to hear his father pronounce the names of the great churches of their city. The other close member of the family, his aunt and governess, Elizabeth Tikheova, was given credit—in the 1918 version of *Rückblicke*—for opening his eyes to the appreciation and understanding of “the Russian nature” (which of course implied Moscow).

Kandinsky's emotional emphasis of his connection—via family—with “Mother Moscow” betrays a certain amount of Slavophile disposition (a Slavophile—in opposition to a “Westernizer”—argues that the true nature of Russia is unique, sufficient to itself, and pure only insofar as influences from the West are minimized). Indeed, there is some evidence which suggests Kandinsky courted the more extreme position of “Eurasianism” (the finding of the true roots of Russia in Mongol Asia). For instance, he was proud of his father's Siberian origin and boasted that one of his great grandmothers was a Mongolian princess.

Because both Slavophilism and Eurasianism are based upon a mystical geographical determinism and are discredited points of view, there is a temptation to discount critical writing based upon

their acceptance. However, historical truth or falsity make little difference in this matter. What an artist believes in is true for him and gives his soul nourishment. Kandinsky found in his family background an important connection with a mythic past. This belief gave strength and validity to his artistic mission; and justifiably so since he never deprecated the value of his Western influences.

During the tumultuous *Blaue Reiter* period when German critics and artists leveled nationalistically inspired attacks against him, and when he felt insecure about the extreme direction his art was taking, it must have been consoling to assert his Russian roots in the German version (1913) of *Rückblicke*, and to declare, "this entire interior and exterior Moscow I consider the root of my artistic ambitions. It is my artistic tuning fork."

It is interesting to compare the two versions of *Rückblicke*. The 1918 version contains a number of minor additions—such as those already referred to. Most of them stress Russian matters. For instance, one added footnote reads: "The long Russian word for creation, *proisvedenie*, so different from its shorter counterparts in English, French and German, expresses for me the whole history and process of creation—lengthy, mysterious, infinitely complex and foreshadowed by divine predestination."

Once more it appears that Kandinsky was responding to his changed personal situation. Being again on his native soil and finding a Russian wife (in 1917), requickered his feeling of indebtedness and allegiance to his birthright. Many of the smaller paintings he executed during the first years of his return were figurative, in the style of his earliest works, and had, as subject matter, Russian themes and landscapes.

Kandinsky plunged enthusiastically into the construction of the new Soviet art world. In 1918 he took a position with the Department of Fine Arts and taught in government work shops. The next year he founded the Museum for Pictorial Culture in Moscow. As a member of the three-man board of directors of the Collegium of Fine Arts of the Russian State Committee for People's Education, he helped organize twenty-two provincial art museums. In 1920 he was appointed professor in the University of Moscow and in the following year he founded the Academy of Arts.

The western world was predisposed to expect the worst from the Soviet experiment, and particularly so in the field of culture. When information began coming in from the East which gave an entirely opposite picture, Europeans felt astonished, bewildered, and even somewhat humbled. Kandinsky wrote the first published report in the form of a letter, dated February 22, 1919. This letter was printed in a German newspaper and carried the headline, '*Kunstfrühling in Russland*'. It gave a vivid description of the vitality with which the arts were flourishing and being carried to the people.

Considering the disrupted state of Soviet society in the years immediately following the revolution, it is hard to take Kandinsky's letter at face value. However, evidence from all other sources support the accuracy of his statements. During the explosive days of the revolution itself, Nicholas Berdyaev found it possible to read a lecture, 'Crisis in Art', to the Moscow public: Konstantin Umanskij lists the names and places of twenty-one new monuments erected in the streets and squares of Moscow by the end of 1919; an impressive number of plays and operas saw performance; and monographs actually did appear on Dürer, Beardsley, Chagall, Gontcharova, Picasso and others. Judging from Kandinsky's excellent plans for the studies of the Museum of Pictorial Culture, we can conclude that quality was not absent in this period of rapid build-up.

Apart from the difficulties of everyday existence the Soviet Union at this time seemed like an artist's paradise. Artists were respected, funds for various enterprises were forthcoming, experimentation was encouraged, and there was more than enough to do. Nevertheless Kandinsky left for Germany in December of 1921. He left with permission and with no intention of returning.



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"Drudgery behind me, pleasurable work before me"—thus had Kandinsky, "feeling like one new born", signified the moment in 1896 when he, a 31-year-old Doctor of National Economics, arrived in Munich with his young wife. Nourished by the most divergent sources, the deeply rooted but initially undefinable idea of a new kind of painting had hovered before him since youth. Early in the year 1905, during a walk in Tunis, he told Gabriele Münter that in his student years of dilettante painting, even when he seemed to have managed well, he remained dissatisfied. He was "bothered by the objects".¹

When one asks what powers were at work to promote Kandinsky's idea of a new kind of pictorial expression, the principal agent would be what he called "inner sound". The concept of "inner sound" is Janus-faced. On one side it concerns the creative condition of the artist, every excited quiver of his soul, every "vibration" that urges communication, to be formulated "out of inner necessity". However, the "inner sound" also applies to the created work: every element should be creatively inserted in the work in order to evoke that "inner sound". The painting thus became a means for spiritual communication between the creator and his counterpart, the viewer.

Psychological motivations aside, Kandinsky, according to his own statements, received important impulses for what he wished to become and desired to do from the following spheres of influence: first of all, there was his concern with Russian Peasant Law whose "liberal form"—in contrast to the Roman *ius strictum*—he admired, for it was determined not by external but only by inner factors. (Russian Common Law "always ruled according to the nature of the individual.") There was also the idea of *freedom* which prompted him to join in the creation of an "all student organization". Kandinsky was convinced that "every organization should be construed only as a transition to freedom". His lively interest in art associations was determined by the same conviction. In Munich in 1901 he organized the *Phalanx*, in 1903 the *Neue Künstlervereinigung München* and, in 1911, the *Blaue Reiter*. In addition, his organizational and academic activities in post-revolutionary Russia must be interpreted in the same manner, and above all his eleven years at the Bauhaus. It was his aim at all times, within a loosely joined group, to create for the individual the strongest possibility for personal *initiative*.

Within the artistic realm, it seems that his fieldwork in the Vologda District provided him with one formative experience. The quaint, "fairy-tale houses" of that region, with their abundance of colorfully painted furniture, with their folk art and icons taught him to "move within the painting". Later the churches of Moscow, and the chapels in Tyrol and Bavaria evoked the same sensation in him. He felt himself part of a dynamic entity of colors in which his eyes could roam.

¹ Johannes Eichner, *Kandinsky und Gabriele Münter*, Munich, Bruckmann, 1958, p. 56.

Kandinsky was not essentially a mere picture maker. To him each work of art at its inception was a revelation of the spirit, a spirituality whose substance fed on more than the range of a single source—least of all upon the tradition of Art. In the *Rückblicke* (1913) the almost 50-year-old master, having completed a series of important abstract compositions, knew the destination of the road he had taken and specifically emphasized two steps that had led to what he rightly considered a new world of artistic form: first, his encounter with one of Monet's *Haystacks*, shown in the Impressionist exhibition of 1895 in Moscow: looking at the painting led him to seeing "the object discredited as the unavoidable element of painting". Second, while listening to Wagner's *Lohengrin* he received a lasting synaesthetical experience: "I saw all my colors before my eyes, wild, almost crazed lines drew themselves before me . . . moreover, it became clear to me that the arts in general possessed a far greater power than I ever had imagined, and that painting could develop the the same power music possesses".

To be sure, when he came to Munich he must have experienced all too quickly limitations of that liberty he had so fervently hailed. It was necessary to dedicate himself to the hard exercises of life drawing, first in the school of Anton Azbé, and later under Stuck at the Academy. Here the dreams of childhood and youth were not easily achieved. His sensuous love for colors, perceived as autonomous entities "that were always ready to submit into new combinations, to mix with each other creating unending successions of new worlds": his sensuous relationship to the act of painting, analogous for him to the deflowering of the pure virgin canvas, and the belief that the basic motif of his artistic creativity lay in the hazy appearance of the "white-stoned", "golden-headed" form of "Mother Moscow", all this, as assumption and goal, was obscured primarily because of the "walls in front of art".

The series of nature studies that stem from Munich and trips taken with Gabriele Münter during the years 1902-1907 are more than exercises for the sharpening of his vision and the training of his hand. Seen with "abstract" eyes they reveal a masterful control of means: the exactness and breadth of his palette, formal patterns already far removed from the represented object, the function of individual brushstrokes which through length, density, and direction become an integrated part of the painting. In contrast to these landscape studies are colored woodcuts and some lyrical paintings in which the balladesque elements of Kandinsky's world found a form having much in common with *Art Nouveau*, and appear to be the adequate expression for a "poésies sans paroles", telling the legendry of cupolas, saints, knights, noble women, swords and goblets. Their content is of the greatest importance in connection with the themes of the early abstract paintings. The mood of dusk, the feeling of a promenade, the rhythm of a rider, the dynamism of a troika, the purling of a well, the brightness of Summer, the sadness of farewell, all this later flows as a disembodied quality—tied to a new vocabulary of form—into his abstract paintings.

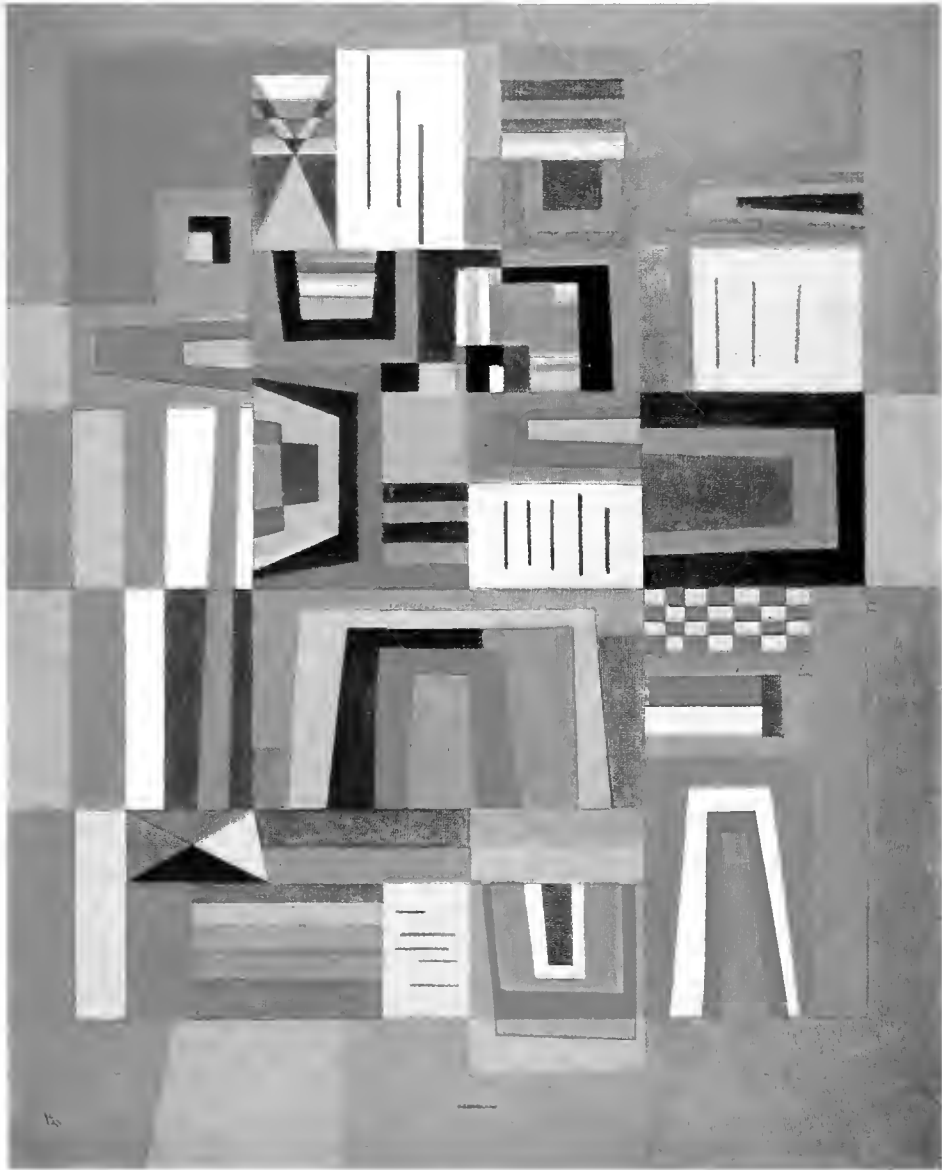
The miracle in Kandinsky's development took place in Murnau and Munich. Before settling down he had traveled all over Europe and had become aware of the new impulses that motivated modern painting. Perhaps Signac, Derain and the early Delannay furthered his development, but there is hardly any trace in his work that would entitle us to speak of an immediate dependence upon the achievements of others. While one could say of the early landscape studies that their structure was deduced from nature, one must now say that the pattern of the paintings was projected into nature. The requirements of the basic laws of painting stand above those of nature. During the Murnau period colors assume an overwhelming intensity and clarity. In the figurative paintings (*Sunday, Mountain, Composition 6—African*) the objective element is displaced by the rich, at times almost shrill, coloring: drawn indications are reduced, shrinking together to abbreviations only faintly resembling visible reality. A classic example of this is the development of the troika motif. As form becomes hieroglyphic so the theme of

the painting becomes more and more concealed. Indicative of this process are paintings, originally carrying objective titles, now presented as "Impression" or "Improvisation". The change cannot be explained without a certain element of the religious. Paintings on glass, popular votive paintings remarkable for their naive representations, clarity of color, and simplicity of design were being executed in Murnau until the beginning of the First World War. They were collected by members of the Blaue Reiter. Individual examples were reproduced in the "Almanac" and Kandinsky provided a selection of related paintings. The original conception of *Composition VI (The Deluge)* of 1913 was based upon a glass painting.

The struggle to create a religious nature through the painting itself (in the sense of a Third Revelation, the revelation of the spirit) was more meaningful, however, than the role of the glass paintings which at best could evoke the icon or openly allude to religious themes. Themes such as "The Deluge" and "All Saints" are cases in point. The clearest example is the religious theme of the improvisation *Klamm* with its dramatic intrusion of the apocalyptic rider into the pastoral landscape. In the pictorial realization of these ideas the proportions of the individual figure are distorted, the natural relation of one object to another cancelled, three-dimensional space is suppressed, forms shortened or exaggerated: objectivity, in sometimes pictorially puzzling ways, is hidden. This many-leveled process, a structural method previously established by literature (Maeterlinck) as well as music (Debussy), developed Kandinsky's paintings into aesthetically convincing wholes, which in their totality—integrating content and form—remain enigmatic to this day. "Mysteriously speaking of the mysterious". Isn't that the content? Strange as this may sound, Kandinsky never better formulated the content and form of his artistic goals than through these almost cabalistic words.

In 1922 Kandinsky became a faculty member of the Weimar Bauhaus. In Russia he had married Nina Andreevskaya. A period of consolidation began for the painter. In the rational climate of the Bauhaus, on parallel lines with his friend, Paul Klee, he investigated the formal foundations of painting. The studies in Kandinsky's book *Point and Line to Plane: contribution to the analysis of pictorial elements*, aimed at evolving a pictorial grammar. Thus, for example, as possibilities of movement, the horizontal was defined as the most concise form of the infinitely cold, the vertical as the most concise form of the infinitely warm. The basic plane was defined according to its potential quality (up, down, right, left). These are fundamental insights of an aesthetic nature which until then had been understood more frequently by artists than scholars. The graphic structure of lightning, the laws governing liquid crystals, the morphology of plants, the swimming-like movement of the flagellata—these were among the basic questions. The elements of the master builder Nature were related to the pictorial elements of the artist.

Also, in his painting, Kandinsky felt "the sweeping necessity of returning to the elemental, and to seek the elemental not only in the elementary itself but in its structure". Thus out of freely undulating lines, from 1922 geometrically curved and finally parallel lines were developed. From that moment, circle, triangle and square were prominently incorporated into the vocabulary of his painting. "Abstract art today creates, as nature does, primary, or more or less primary, art organisms." In these "cool" paintings Kandinsky achieved his desire to fashion "a fiery core in an icy shell." Frequently it has been said that Kandinsky's work of the Bauhaus period—in contrast to the related work of Paul Klee—exhausted itself in a sort of geometric exercise. However, close scrutiny demonstrates that this pictorial world, largely controllable though it may appear, is made up of more than the sum of its parts. It advances, despite the use of determined elements, into that sphere of the mysterious that is the essence of a true work of art. These are the manifestations of a sage who remained a poet in spite of his knowledge.



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When the Nazis assumed power they closed the Bauhaus, thus ending not only its activity and promise, but breaking the role Kandinsky had played there. The magnificent creative flowering of modern German art, a flowering Kandinsky had helped determine, also was stifled and the whole work of a civilization, from Blaue Reiter to Bauhaus, foundered in the most tragic of catastrophes.

At the end of 1933 Kandinsky was in Paris. He had been known by two exhibitions, one at the Galerie Zak in 1929, the other at the Galerie de France in 1930. Nevertheless, the importance of his art had been neither fully comprehended nor measured against the weight of contemporary work. On his part, Kandinsky arrived with the discreet and tranquil confidence of a mature artist. He had known obstacles and struggles, he had seen still another frontier close to him, yet he knew he would find in the lovely landscape along the Seine (which he could contemplate from the windows of his last home at Neuilly), the serenity which suited his 67 years. During the decade which remained to him, he stayed in France, visiting several of her provinces, Côte d'Azur, Normandy, the Pyrenees, not leaving even at the moment of new catastrophe, the defeat of 1940. One year before, he had become a naturalized French citizen.

The *French period*, or, as it is also called, Kandinsky's *Parisian period* benefited from the independence and calm of this last stay. His wife, Nina, faithful guardian of the studio at Neuilly, often recalls the pleasure he found each morning viewing the sky and water. Everyone knows the extent to which this creator of abstraction was sensitive to nature, although nature does not appear in his work, except by extraordinarily secret symbols. In the same sense, one will not discover in this period any specifically French influences. The creative journey of Kandinsky was something absolutely personal, and the changes in his manner responded only to the intimate and autonomous movements of his genius. At the end of his career, to be sure, there was a French period with distinct characteristics: but these can be determined only in regard to preceding periods and as a function of strictly personal evolution.

For this final period there has been talk of synthesis. The term is somewhat equivocal. It must be understood as the fulfillment of genius, indeed, as the knowledge of all his means and motifs, all employed with new elaboration, extremely rich, powerful and exuberant. There has also been talk of wisdom, and this time, the term is satisfying: it agrees with the blessings and natural accomplishments of age. We should not forget that the years attained by the artist are those also of a man, who

in fact, always aspired to wisdom, and realized his work thanks to constant attention to his own powers and inspirations, thanks to a perpetual tension of reflection and lucidity in the depths of the most perfect solitude.

The last texts of Kandinsky, those which he wrote and published during this period, testify to such a state: their reiterations mark Kandinsky's consistency and his trust in that accrued and fortified knowledge which he kept for himself, the commands of his inalienable companion; his soul. He never ceased to restate the principles and cares which were his since the time he wrote *On the Spiritual in Art*. It was always the same truth, an ineffable truth which only forms and colors could fully express, and which words could only approximate. But, for us, this approximation is something very precious. It helps us sense what occurs in an area close to mysticism and music. Kandinsky is a mystic and a musician. More exactly, his soul (which is the important thing, and we must speak of it in our explanation), is the soul of a mystic and musician.

In these moving and delightful last writings, we feel the specific nature, infinitely rare, of the spiritual quest he undertook from the beginning and unceasingly pursued by those means which belong to a painter—one of the greatest of all time. And it is in the development of his painting that we must follow the unrolling of this quest, its recital, its story. Because this is a story, the “pure pictorial story”, *Das rein malerische Märchen*.¹ The German word “Märchen” imposes on us here the infinitude of its mysterious poetic, romantic resonances.

The Parisian period of Kandinsky was one of great fecundity: it includes 144 paintings and an equally considerable number of watercolors, gouaches and drawings. After the period of Bauhaus teaching, where the master's art had manifested a tendency to simplification, speculative meditation, and a return to fundamental principles, one has the impression of inventive power which is liberated, multiplied and abandoned to the caprices of a sovereign lyricism. The forms are as de-geometricized as they are de-naturalized and we see no more reference to anything we might be able to remember. They seem to us, henceforth, absolutely *strange*. Among them, nevertheless, we are able to identify some which evoke the checkerboard, the ladder, the wheel, and the jelly fish. These are a few signs. Perhaps other forms, which we cannot name, are also signs. But signs of what? They are signs without possible signification; hieroglyphics, but forever undecipherable. More exactly, they are hieroglyphics which need not be deciphered, for they are not a code. Knowing the origins of Kandinsky, we are prompted to recall certain forms of Chinese and Nomadic art. And indeed we are persuaded to recognize in Kandinsky the most foreign spirit which had ever been in our Western plastic vocabulary. It may well be profoundly true to see in him the most sensitive expression there has ever been of these realities which come, simply, from somewhere else. A problem which all art poses is the evaluation of its distance from its source. Here the distance is not to be established between a work and a geographically or historically determined source, but with spiritual sources, so distant and deep, so fabulous, that they are comparable only to those which inspire a mystic or a musician. It is their nature to be secret, and it is not possible for us to force that secret.

The vocabulary of Kandinsky, as it appears in this supreme period, is therefore completely original. And, since this robust and pure artist was at his peak, his vocabulary is astonishingly rich. All the forms, the terms of this vocabulary, animate the surface of his often large canvases. Their organization cannot be understood in the sense of what we normally call construction or composition. Construction or composition always implies space, and here we do not have the feeling of space. To further disengage us from this feeling, this accustomed consciousness of space, the artist frequently divided his canvas into unequal rectangles, rather like pictures within pictures, all of which however harmonize among themselves. In these false spaces, inconceivable *milieux*, where there is neither air,

nor firmament, nor sea, strange forms nevertheless appear to be floating or dancing. A curious energy provides them with a quality of lightness and of virtual ascension, but, never in such a way as to help us define the milieu in which this faculty of ascension emerges. If, in our affective language, we were to risk applying an appropriate term to these forms, we would say that they were joyous. They possess that nuance of humor which one finds in all of Kandinsky's work, a quality individual to his own singular soul. With Kandinsky, it is always necessary to return to the soul, because it is from the soul that he came. It is a confused term, but the only appropriate one, justly the cause of its confusion. It is the only term which expresses the mystery which he so intimately knew and practised, and which nourished all his creative experiences.

In the course of these experiences there is an element with which he never ceased to have the deepest and most fruitful contact: color. In these last images color is handled with particularly delicious freshness and vivacity. Not only the mauves, yellows, roses, greens and blues attain an extremely subtle luminosity, but even the black, sometimes set back or sometimes as line—a sudden whip lash unloosing the hidden violence of the artist—shares this richness. These admirable colors magically accentuate the fantastic abundance of arcs, points, fans, combs and arabesques. They call attention to spirals which cross each other or are in juxtaposition, to circles, and also squares, those old familiar friends, rudiments of all creation, and finally to tiny points. All these elements, characters in an enigmatic fairy tale, are themselves minutely divided by colors and become like jewelled ornaments. Further, Kandinsky also left numbers of equally ornamental pure drawings. The decorative surges here; certainly it is one of the fundamentals of Kandinsky's style, and in this connection, one could speak again of the Asiatic origins of this style, which evokes the metal work of the Steppes. I agree, but further insist on the necessity of enlarging the exoticism of Kandinsky's style to encompass his familiarity with all which is of our West and indeed, with all of our knowledge. The Asiaticism which, on certain points, one recognizes in him, marks his difference. But, the sum of all these points is insufficient. This total does not explain all the difference, Kandinsky's vast difference from modern Western art. To do this, we must seek not only a geographic but a spiritual reason, and we must point to the revelation whereby, upon his rupture with the world of representation, his creative soul found its essential, personal, incomparable, unclassifiable originality. Kandinsky is so exceptional to us, so astonishing, not only because he carried in himself the message of Asia, but also because he held a spiritual message—a message from the most profound land. With all his exceptional force, he was driven to introduce this spiritual into art. He expressed by the most concrete and material art that which Western painting always had reserved for a representation more or less transposed from the real.

With those figures of his native Moscow, the domes and icons of his dear Russia, he let himself be plunged back toward suggestions of a primordial and fascinating Asia. It is also to this return that one ought to attribute a certain sharp ingredient in the works of his last years. Yet still more essential, there is here the supreme expression of a genius which never ceased to deepen in its enterprise of an absolute creation. This enterprise of a spiritual order has forced the art of painting to wholly new practices. There came a time when, in the West, the art of painting took conscience of an exhaustion in its naturalistic traditions, and thanks to meeting with diverse research and experience, began to seek new paths. Under these conditions, the effort of Kandinsky, his quest, his adventure and all the realization of his work has had a capital and determining effect on our aesthetic universe. Yet also, the brilliant performance that is Kandinsky's life work can be considered alone as the magnificent history of a unique spirit animated by the highest and most original ambitions, fulfilling itself to the end. In this light, the Parisian period not only equals those preceding, but completes the story by a surcharge of richness and freedom.

WORKS IN THE EXHIBITION

Works in the checklist are entered in chronological order. Titles are followed by the number which Kandinsky assigned to each work in a house-list he kept to record the greater part of his production. In instances of important disagreement about a given date, footnotes will indicate dissenting opinions. Conflicts between entries in the house-list and dates inscribed by the artist on a work sometimes occur, because Kandinsky occasionally documented his work at a period subsequent to its execution, relying on his memory which was not always accurate.

The organizers regret that absolute uniformity of the exhibition cannot be maintained throughout the traveling period. In limited instances, the individual requirements of lenders necessitate the withdrawal or later addition of a few works at different intervals during the exhibition.

1. BRIGHT AIR, NO. 13, 1902. Oil on canvas, 13²s x 20¹/₂".
Signed b.l. "Kandinsky".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

2. SUNDAY (OLD RUSSIA), NO. 27, 1904. Oil on canvas, 17²/₄ x 37²/₈".
Collections: Galerie d'Art Oldenzeel, Rotterdam; Albert Plasschaert, Amsterdam; J. A. Fruin Zeist, Rotterdam.
Lent by Museum Boymans-van Beuningen, Rotterdam.

3. MARKET PLACE IN TUNIS, (FÊTE DES MOUTONS), 1904-05. Tempera on board, 16¹/₂ x 22⁵/₈".
Signed b.l. "Kandinsky".
Collection: Arthur Jerome Eddy, Chicago; Nierendorf Gallery, New York, 1946.
Lent by The Solomon R. Guggenheim Museum, New York.

4. RAPALLÒ, 1906. Oil on canvas-board, 9²/₈ x 12²/₄".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

5. ROUND POINT OF ST. CLOUD, NO. 28, 1906. Oil on canvas, 18⁷/₈ x 25¹/₂".
Signed b.r. "Kandinsky".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

6. WATERFALL NEAR LANA IN THE TYRÖL, 1907. Oil on canvas mounted on board, 13 x 9¹/₂".
Collection: Gabriele Münter, Murnau, Germany.
Lent by Gabriele Münter Foundation, Städtisches Galerie, Munich.

7. BEFORE THE CITY, 1908. Oil on board, 27¹/₄ x 19²/₈".
Collection: Gabriele Münter, Murnau, Germany.
Lent by Gabriele Münter Foundation, Städtisches Galerie, Munich.

8. IMPROVISATION 3, NO. 78, 1909. Oil on canvas, 37 x 51¹/₈".
Signed b.r. "Kandinsky 1909".
Collection: Ibach, Ruhmeshalle Barmen.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

9. IMPROVISATION 8, NO. 99, 1909. Oil on canvas, 49¹/₄ x 30²/₄".^a
Signed b.c. "Kandinsky 1909".
Collection: K. Munakata, Tokyo.
Lent by Mr. and Mrs. Herbert M. Rothschild, Kitchawan, New York.

10. LANDSCAPE NEAR MURNAU, (LANDSCAPE NEAR MURNAU WITH LOCOMOTIVE), 1909. Oil on board, 19⁷/₈ x 25⁵/₈".
Signed b.l. "Kandinsky 1909".
Collection: Otto Stangl, Munich, 1950.
Lent by The Solomon R. Guggenheim Museum, New York.

11. MOUNTAIN, 1909. Oil on canvas, 43 x 43".
Signed b.l. "Kandinsky 1909".
Collection: Gabriele Münter, Murnau, Germany.
Lent by Gabriele Münter Foundation, Städtisches Galerie, Munich.



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12. MURNAU LANDSCAPE. BAVARIAN MOUNTAINS WITH VILLAGE^a. 1909. Oil on board. 27²/₈ x 37¹/₄".
Signed b.l. "Kandinsky //09".
Collection: Franklin, New York. 1932.
Lent by Richard S. Zeisler, New York.

13. LANDSCAPE. NO. 105. "LANDSCAPE WITH FACTORY CHIMNEY". 1910. Oil on canvas. 26 x 32¹/₈".
Signed b.r. "Kandinsky//1910".
Collections: Gutekunst und Klipstein, Bern. 1939; Solomon R. Guggenheim, New York; Gift, Solomon R. Guggenheim, 1941.
Lent by The Solomon R. Guggenheim Museum, New York.

14. INTERIOR. MUNICH. AINMILLERSTRASSE 36. 1910. Oil on board. 19²/₄ x 25⁵/₈".
Signed b.r. "Kandinsky".
Collection: Gabriele Münter, Murnau, Germany.
Lent by Gabriele Münter Foundation, Städtisches Galerie, Munich.

15. WINTER STUDY WITH CHURCH. "MURNAU IN WINTER WITH CHURCH". 1911. Oil on board. 13 x 17⁵/₈".
Signed b.r. "Kandinsky".
Collections: Rudolf Bauer, Berlin. 1936; Solomon R. Guggenheim, New York; Gift, Solomon R. Guggenheim, 1937.
Lent by The Solomon R. Guggenheim Museum, New York.

16. MOUNTAIN LANDSCAPE. NO. 104a. "LANDSCAPE WITH MOUNTAINS". 1911. Oil on board. 13 x 17¹/₂".
Signed b.l. "Kandinsky".
Collections: Gutekunst und Klipstein, Bern. 1939; Solomon R. Guggenheim, New York; Gift, Solomon R. Guggenheim, 1941.
Lent by The Solomon R. Guggenheim Museum, New York.

17. RAIN. NO. 167. "LANDSCAPE WITH RAIN". 1911. Oil on canvas. 27⁷/₈ x 31".^a
Signed b.l. "Kandinsky".
Collections: Prof. Braune, Munich; Nierendorf Gallery, New York. 1945.
Lent by The Solomon R. Guggenheim Museum, New York.

18. SKETCH FOR "DELUGE. NO. 159." 1912. Oil on canvas. 37³/₈ x 42¹/₄".
Signed b.l. "Kandinsky 1912".
Collections: Galerie Maeght, Paris; Philippe Dotremont, Brussels.
Lent by Mr. and Mrs. Robert S. Benjamin, Greer, Neck, New York.

19. IMPROVISATION 29 "SWAN". NO. 160. 1912. Oil on canvas. 41¹/₂ x 38".
Signed b.l. "Kandinsky 1912".
Collections: Arthur Jerome Eddy, Chicago; Louise and Walter Arensberg.
Lent by The Louise and Walter Arensberg Collection, Philadelphia Museum of Art.

20. SKETCH. NO. 160a. 1912. Oil on canvas. 37³/₈ x 42¹/₄".
Signed b.l. "Kandinsky 1912".
Collections: Galerie Maeght, Paris; Mrs. Bertram Smith, New York.
Lent by Mr. and Mrs. David E. Bright, Beverly Hills, California.

21. FRAGMENT 1 FOR "COMPOSITION VII - CENTER". NO. 180." 1913. Oil on canvas. 34⁷/₈ x 39³/₄".
Collections: Schön, Dresden; The Museum of Modern Art, New York. 1954; Mr. and Mrs. Harry Lynde Bradley, Milwaukee, Wisconsin. 1958.
Lent by Milwaukee Art Center, Milwaukee, Wisconsin. Gift of Mr. and Mrs. Harry Lynde Bradley. 1958.





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"Kandinsky's Rain of 1911 is a highly divergent strain at the very height of the cubist movement. In it one cannot but feel again that the artist's work of that period was a forerunner of much of the abstract expressionism in American works of the last few years in which landscape suggestion is important."



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"Kandinsky has completely retired from any kind of distinct representation of the object, barely fashioning a few lines out of a few color tones. One thinks of analogies to the most modern music but the difference lies in the fact that the material of music is entirely its own over which it ordains freely, while the material of painting exists only in the world of Things and is fashioned out of what it has taken from that world. Thus as absolute music is the most primary, pure form of music so absolute painting—painting constructed out of pure colors and lines which do not delineate forms—is only the most abstract kind of painting, that is to say, a border case in art."





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22. STUDY FOR "COMPOSITION VII. NO. 183." 1913. Oil on canvas, 30³/₄ x 39¹/₄".
Collection: Gabriele Münter, Murnau, Germany.
Lent by Gabriele Münter Foundation, Städtisches Galerie, Munich.

23. LIGHT PICTURE. NO. 188. (BRIGHT PICTURE). 1913. Oil on canvas, 30³/₄ x 39¹/₂".
Signed b.l. "Kandinsky 1913".
Collections: Collection Kluxen: Solomon R. Guggenheim, New York; Gift, Solomon R. Guggenheim, 1937.
Lent by The Solomon R. Guggenheim Museum, New York.

24. IMPROVISATION. (LITTLE PAINTING WITH YELLOW, NO. 190). 1914. Oil on canvas, 30³/₄ x 39¹/₂".
Signed b.r. "Kandinsky 1914".
Collection: Louise and Walter Arensberg.
Lent by The Louise and Walter Arensberg Collection, Philadelphia Museum of Art.

25. PICTURE WITH THREE SPOTS. NO. 196. 1914. Oil on canvas, 47³/₈ x 43¹/₂".
Signed b.l. "Kandinsky 1914": on reverse, "Kandinsky Bild mit ...//NO. 196".
Collections: Rudolf Bauer, Berlin; Solomon R. Guggenheim, New York; Gift, Solomon R. Guggenheim, 1937.
Lent by The Solomon R. Guggenheim Museum, New York.

26. RED OVAL, NO. 227. 1920. Oil on canvas, 28¹/₈ x 28".
Signed b.l. with monogram, "VK//20": on reverse, "VK//NO. 227//1920".
Collection: Otto Stangl, Munich, 1951.
Lent by The Solomon R. Guggenheim Museum, New York.

27. CIRCLE ON BLACK. NO. 241. 1921. Oil on canvas, 53⁷/₈ x 47¹/₂".
Signed b.l. with monogram "VK//21".
Collection: Katherine S. Dreier, West Redding, Connecticut, 1946.
Lent by The Solomon R. Guggenheim Museum, New York.

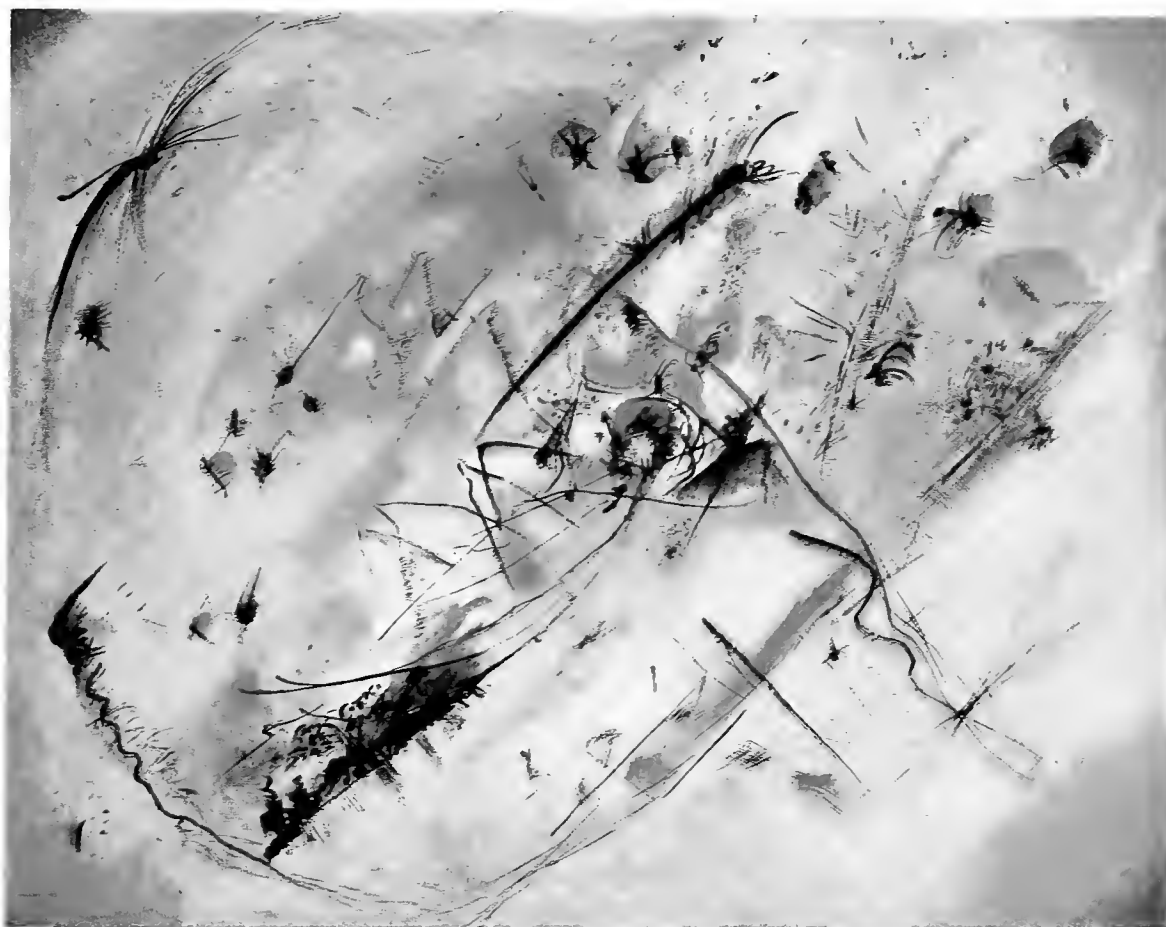
28. BLACK GRID. NO. 246. 1922. Oil on canvas, 38 x 41³/₄".
Signed b.l. with monogram "VK//22": on reverse "VK//Schwarzer Raster//1922//No. 246".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

29. ON GRAY. NO. 252. 1923. Oil on canvas, 47¹/₂ x 55³/₈".
Signed b.l. with monogram "VK//23": on reverse "VK//1923//No. 252".
Collections: Nell Urech-Walden, Schinznach-Bad, Switzerland, 1949.
Lent by The Solomon R. Guggenheim Museum, New York.

30. ON WHITE. NO. 253. 1923. Oil on canvas, 41³/₈ x 38⁵/₈".
Signed b.l. with monogram "VK//23": on reverse "VK//1923, Sur blanc//No. 253".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

31. CIRCLES IN A CIRCLE. NO. 261. 1923. Oil on canvas, 38¹/₂ x 37¹/₂".
Signed b.l. with monogram "VK 23".
Collections: Louise and Walter Arensberg.
Lent by The Louise and Walter Arensberg Collection, Philadelphia Museum of Art.

32. OPEN GREEN. NO. 263. 1923. Oil on canvas, 38¹/₄ x 38¹/₈".
Signed b.l. with monogram "VK//23": on reverse, "VK//No. 263//1923".
Collections: Galerie Arnold, Dresden, 1926; Rudolf Bauer, Berlin, 1939.
Lent by The Solomon R. Guggenheim Museum, New York.



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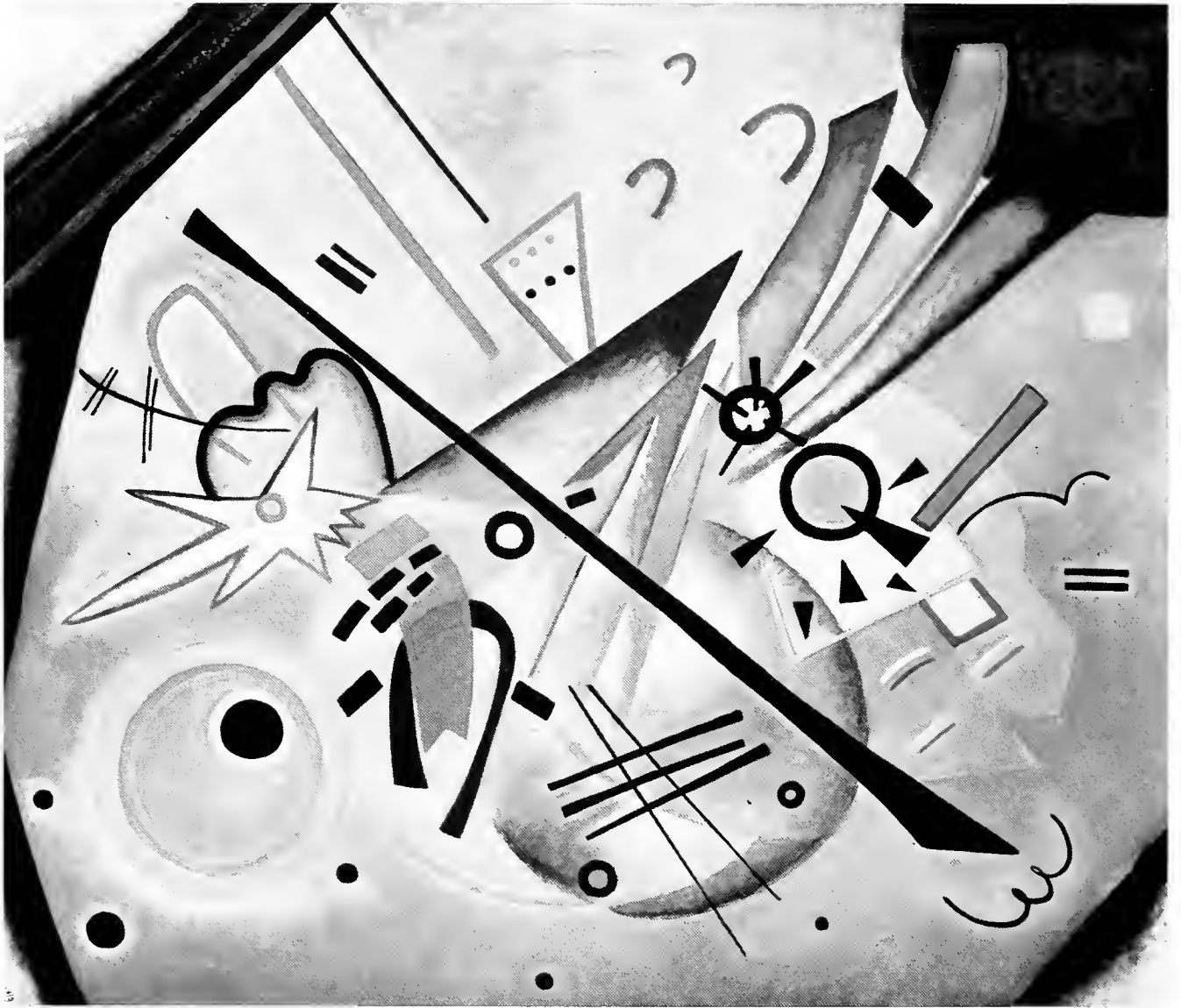
"We are not advanced! Kandinsky is in advance of his time. As early as 1914 his works prelude Surrealism....These line and color poems of exquisite taste tend toward a direct expression of emotion, of pure ideas."



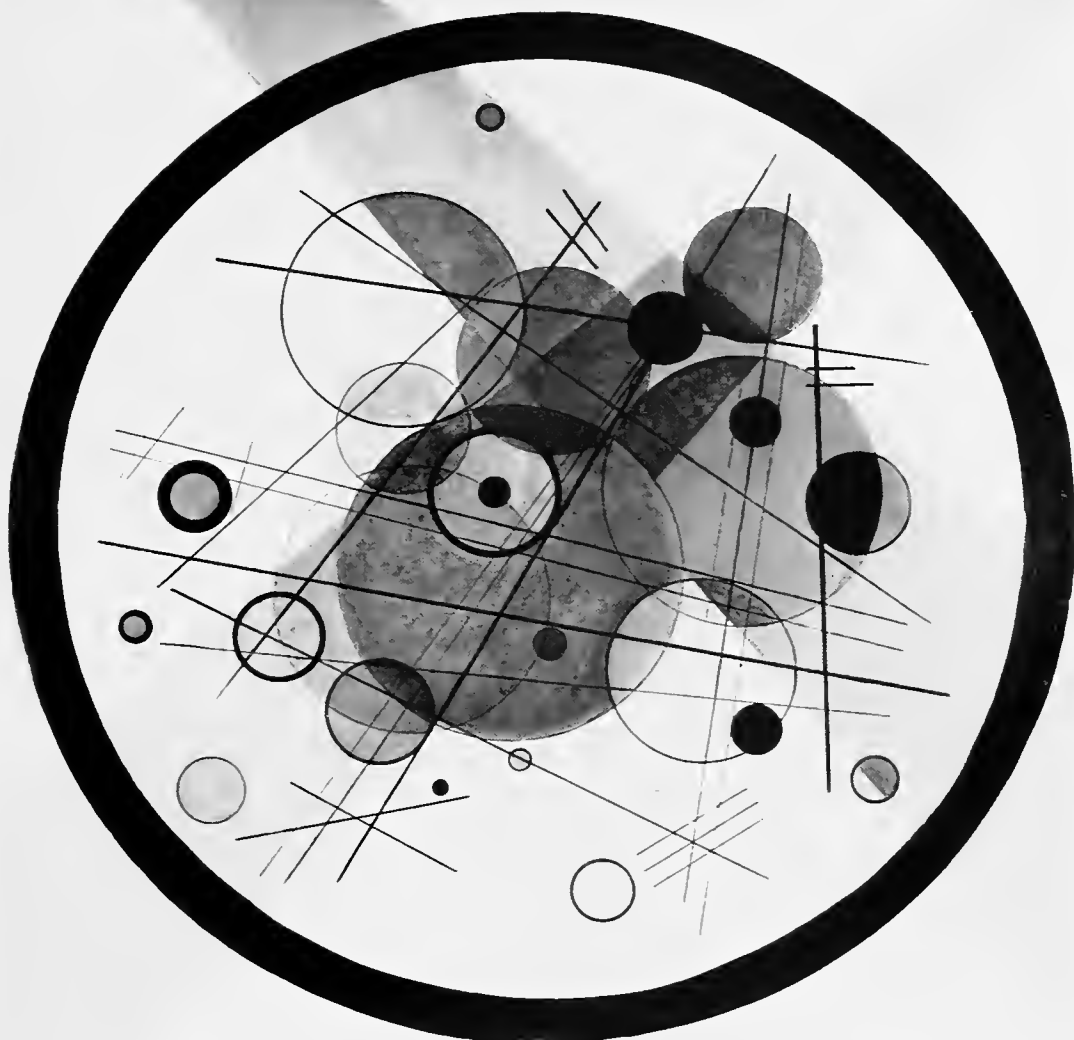
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"The rhythms are faster, the forms have become more definite. The titles of his paintings advise one of his intentions: Bild mit Quadrat Formen (Painting with Square Forms) or Kreise in Schwarz (Black Circles), a striving towards geometrization, towards the constructive. The excessive lyricism of his early work has made room for a bardic constructivism without, however, making any amends for the passionate."





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33. YELLOW ACCOMPANIMENT, NO. 269, 1924. Oil on canvas, 39¹/₄ x 38³/₈".
Signed b.l. with monogram "VK//24"; on reverse "VK .Gelbebegleitung. No. 269//1924".
Collection: Rudolf Bauer, Berlin, 1939.
Lent by The Solomon R. Guggenheim Museum, New York.

34. SIGN, NO. 290, 1925. Oil on board, 27¹/₂ x 19³/₄".
Signed b.l. with monogram "VK//25"; on reverse, "VK//No. 290//1925-Zeichen-//Signe-//50 x 69 [cm]".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

35. SWINGING, NO. 291, 1925. Oil on board, 28¹/₄ x 20¹/₄".
Signed b.l. with monogram "VK 25"; on reverse "VK//No. 291//1925, .Schaukeln'//50 x 70 [cm]".
Collections: Galerie Maeght, Paris; Mr. and Mrs. Victor Kiam, New York; New Gallery, New York.
Lent by Mr. and Mrs. Paul M. Hirschland, Great Neck, New York.

36. BRIGHT UNITY, NO. 308, 1925. Oil on board, 27³/₈ x 19⁵/₈".
Signed b.l. with monogram "VK 25"; on reverse "VK.Helle Einheit-//No. 308//1925 50 x 70 [cm]".
Collections: Rudolf Bauer, Berlin; Solomon R. Guggenheim, New York; Gift, Solomon R. Guggenheim, 1937.
Lent by The Solomon R. Guggenheim Museum, New York.

37. CALM, NO. 357, (QUIET), 1926. Oil on wood, 19¹/₂ x 18³/₄".
Signed b.l. with monogram "VK//26"; on reverse "VK//No. 357//1926/.Stilles'//47 x 50 [cm]".
Collections: Museum, Erfurt; Gutekunst und Klipstein, Bern, 1939; Solomon R. Guggenheim, New York;
Gift, Solomon R. Guggenheim, 1941.
Lent by The Solomon R. Guggenheim Museum, New York.

38. LOOSE DENSE, NO. 369, (LOOSE-FAST), 1926. Oil on burlap, 43⁷/₈ x 39⁵/₈".
Signed b.l. with monogram "VK//26"; on reverse "VK//No. 369//1926 .Locker—fest'. 100 x 110 [cm]".
Collections: Mrs. Hildegard J. Prytek, New York, 1949.
Lent by The Solomon R. Guggenheim Museum, New York.

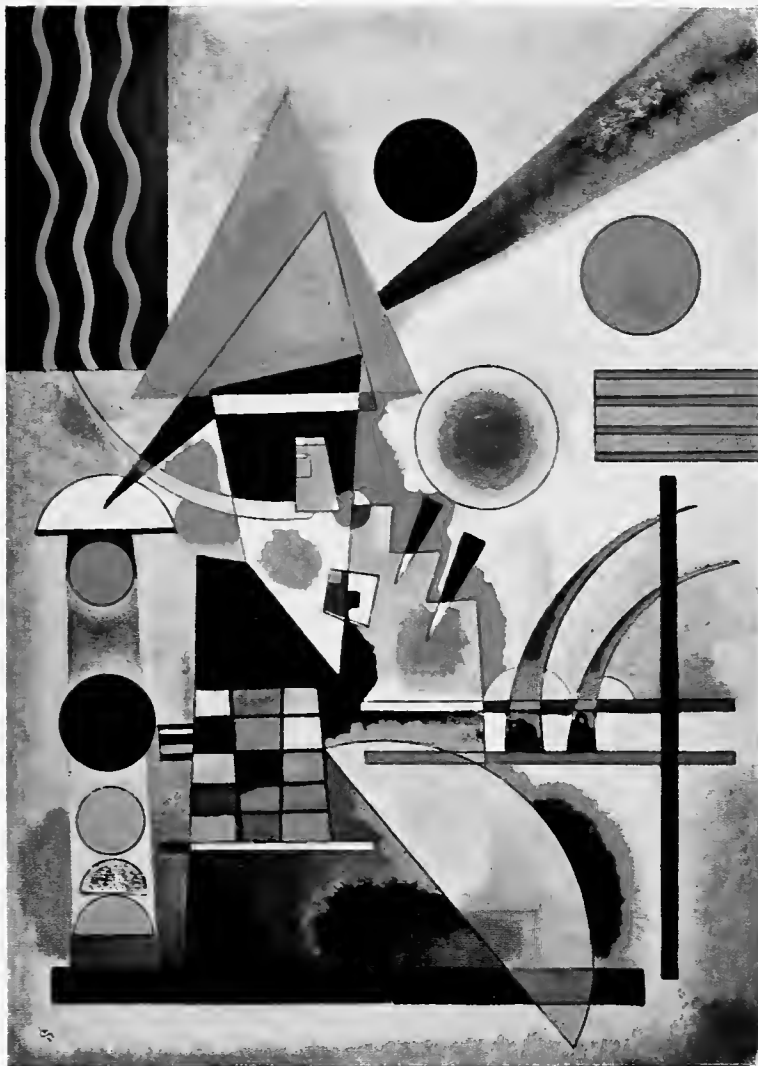
39. SQUARE, NO. 377, 1927. Oil on canvas, 28³/₄ x 23³/₄".
Signed b.l. with monogram "VK//27".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Galerie Maeght, Paris.

40. HEAVY CIRCLES, NO. 398, 1927. Oil on canvas, 22¹/₂ x 20¹/₂".
Signed b.l. with monogram "VK 27".
Collections: Mrs. Galka E. Scheyer, Hollywood, California.
Lent by The Pasadena Art Museum, California.

41. TWO SIDES RED, NO. 437, 1928. Oil on canvas, 22³/₄ x 17¹/₈".
Signed b.l. with monogram "VK//28"; on reverse, "VK .Zwei Seiten Rot'//No. 437//1928//43 x 57 [cm]".
Collections: Nierendorf Gallery, New York, 1945.
Lent by The Solomon R. Guggenheim Museum, New York.

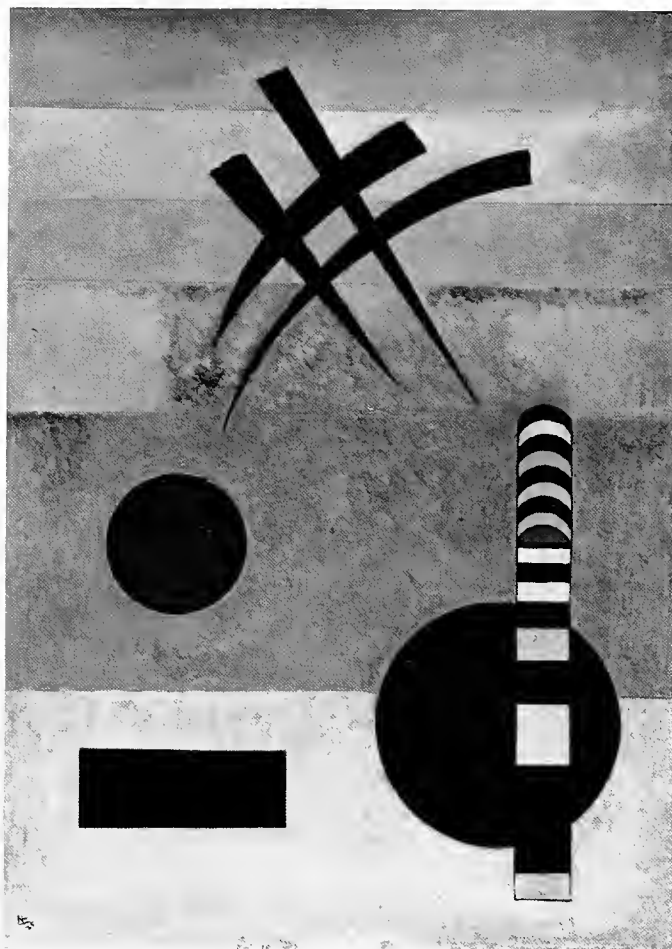
42. COLD, NO. 464, 1929. Oil on board, 19³/₄ x 19³/₄".
Signed b.l. with monogram "VK//29"; on reverse, "VK//No. 464//1929// .Kalt'//49 x 49 [cm]".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

43. LIGHT COUNTERPRESSURE, NO. 469, 1929. Oil on board, 19¹/₄ x 19¹/₄".
Signed b.l. with monogram "VK//29"; on reverse "No. 469//1929//49 x 49 [cm]".
Collections: Private Collection, Paris.
Lent by Margit W. Chanin Ltd., New York.





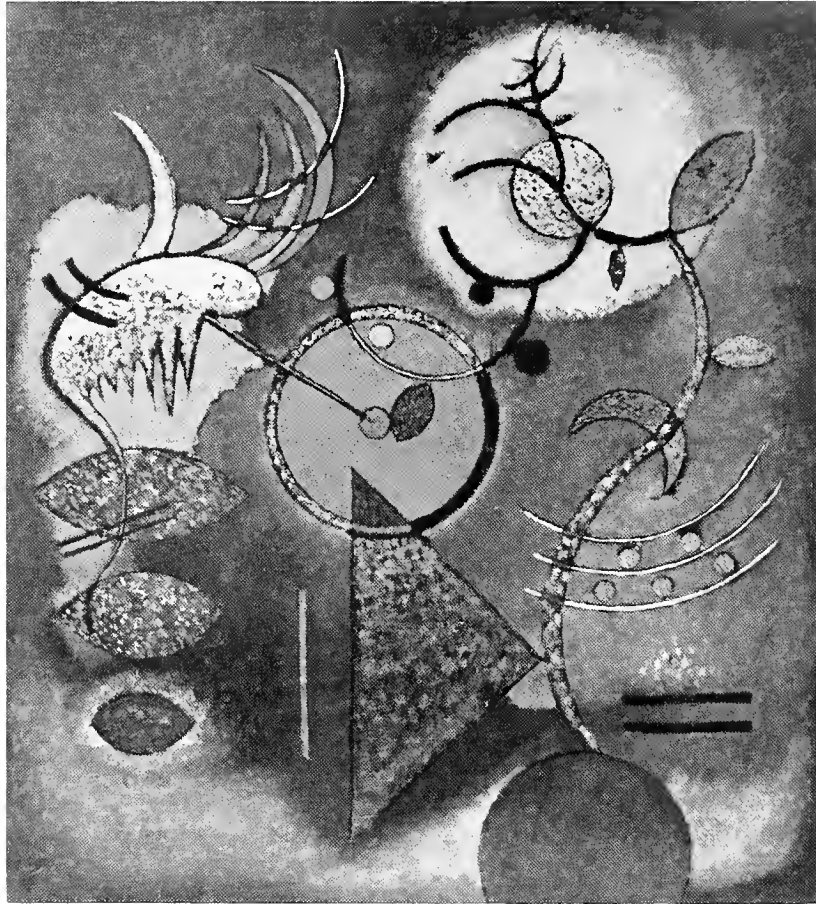
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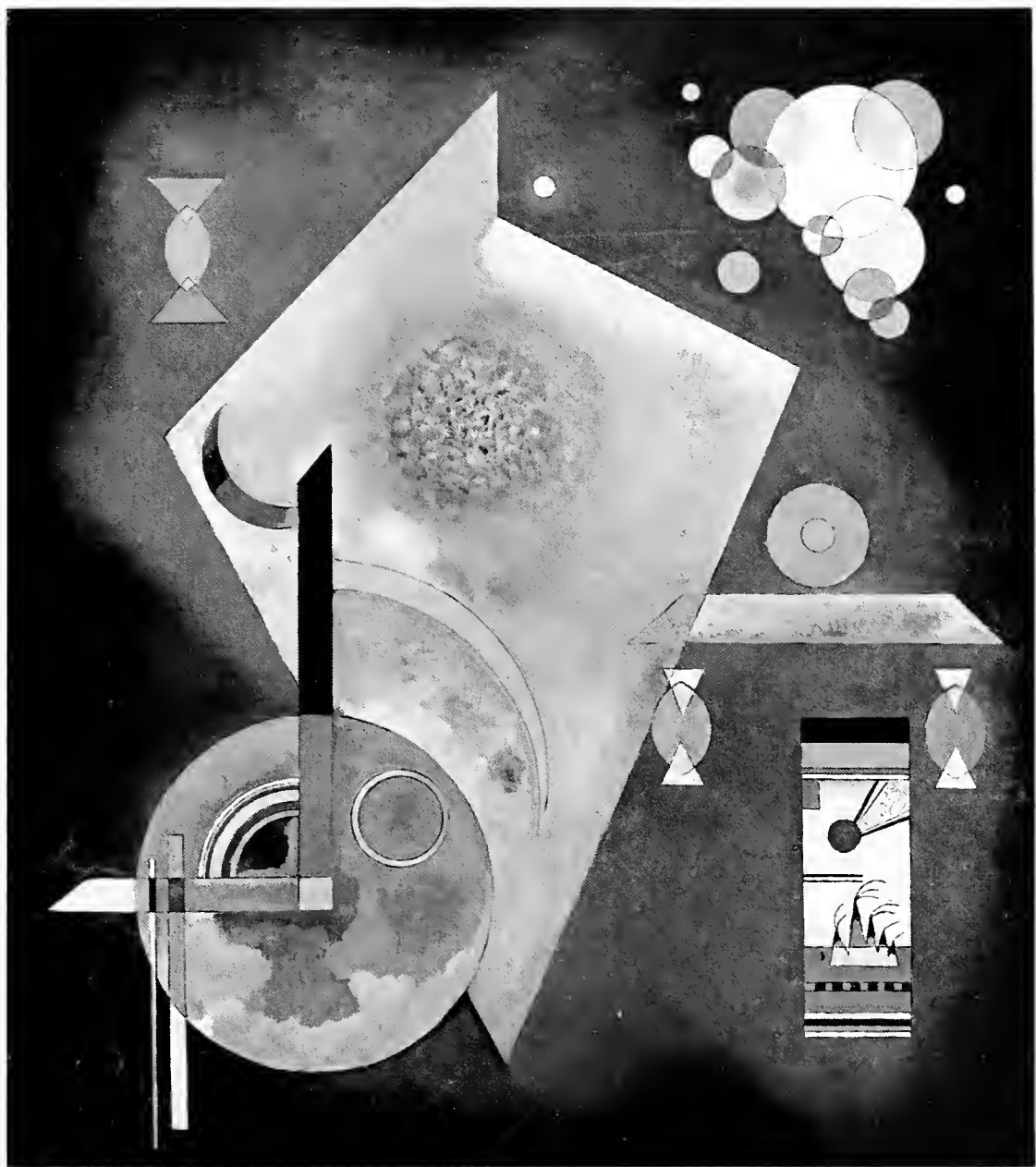
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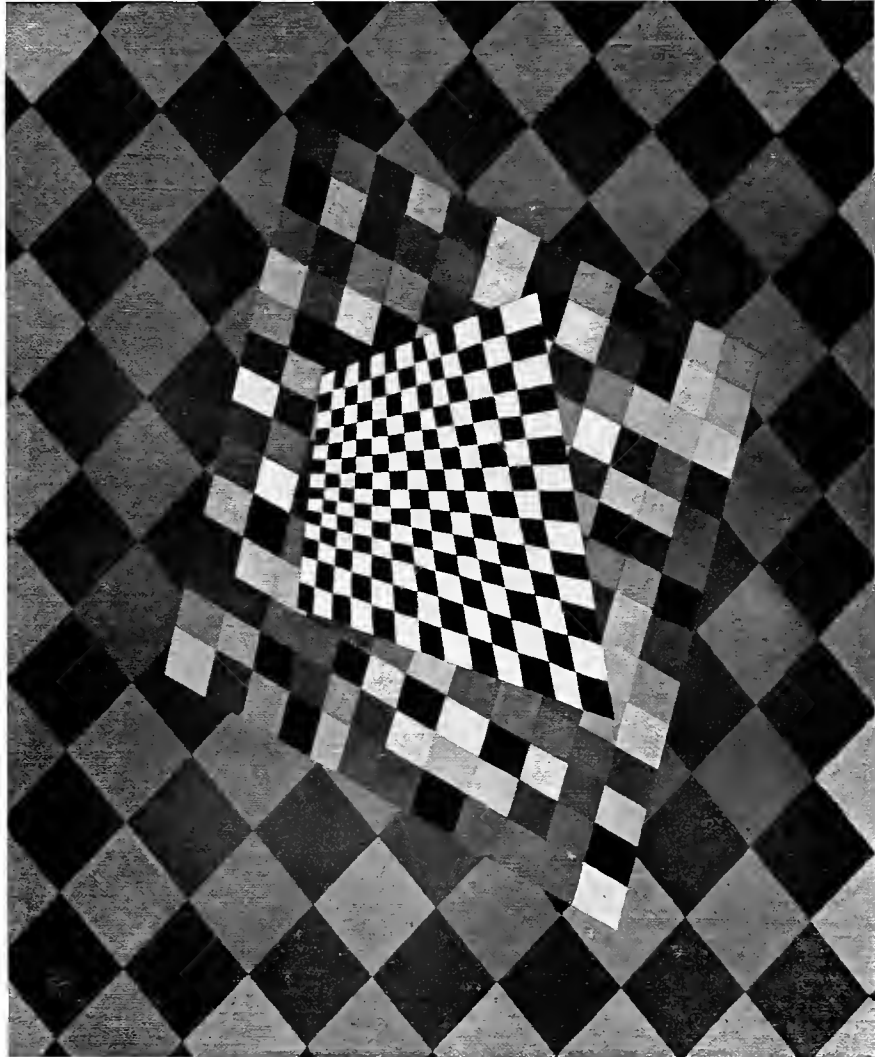


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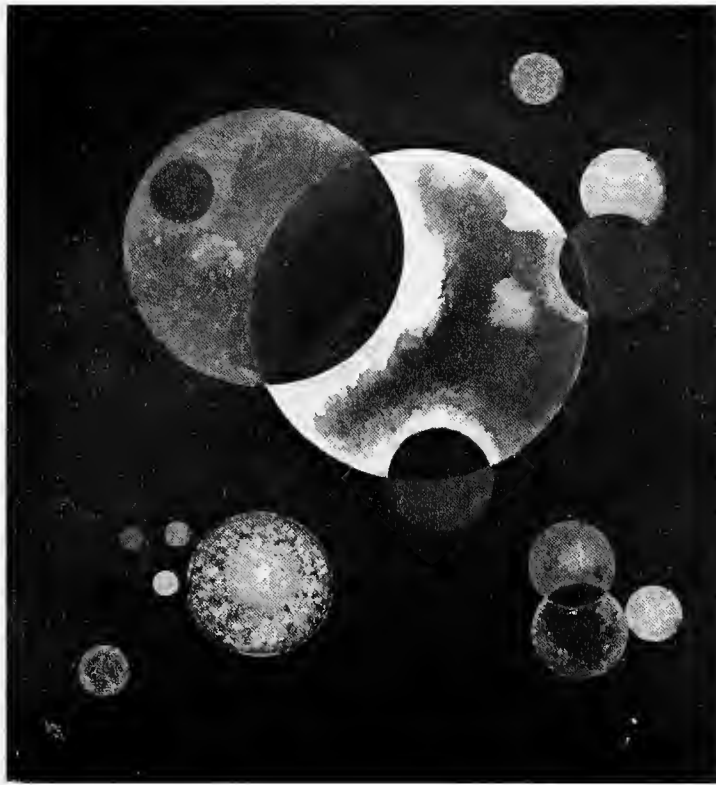


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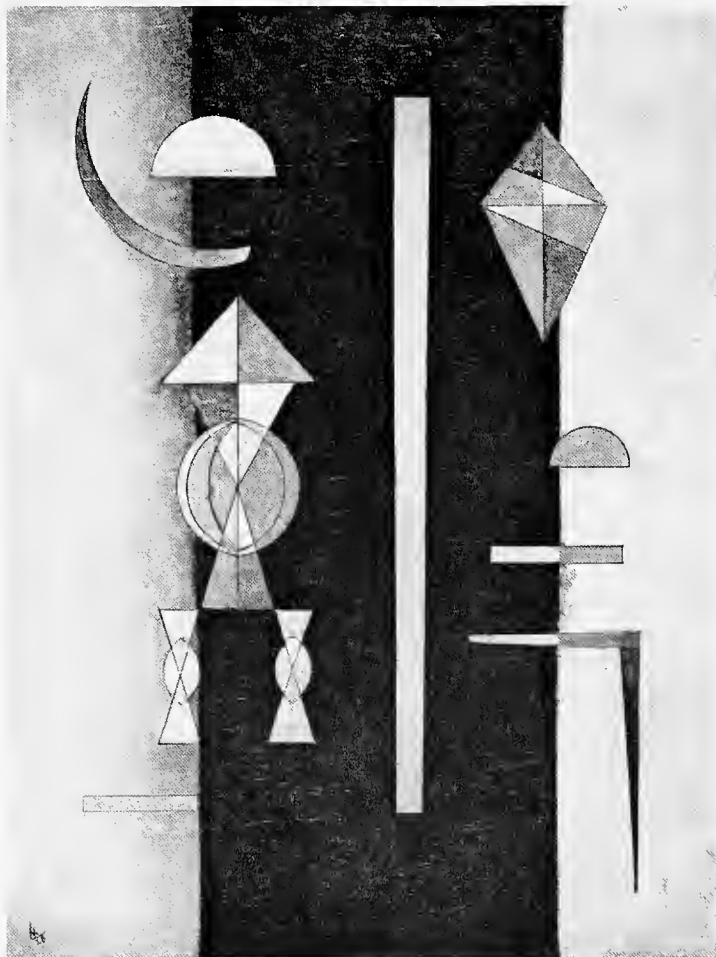




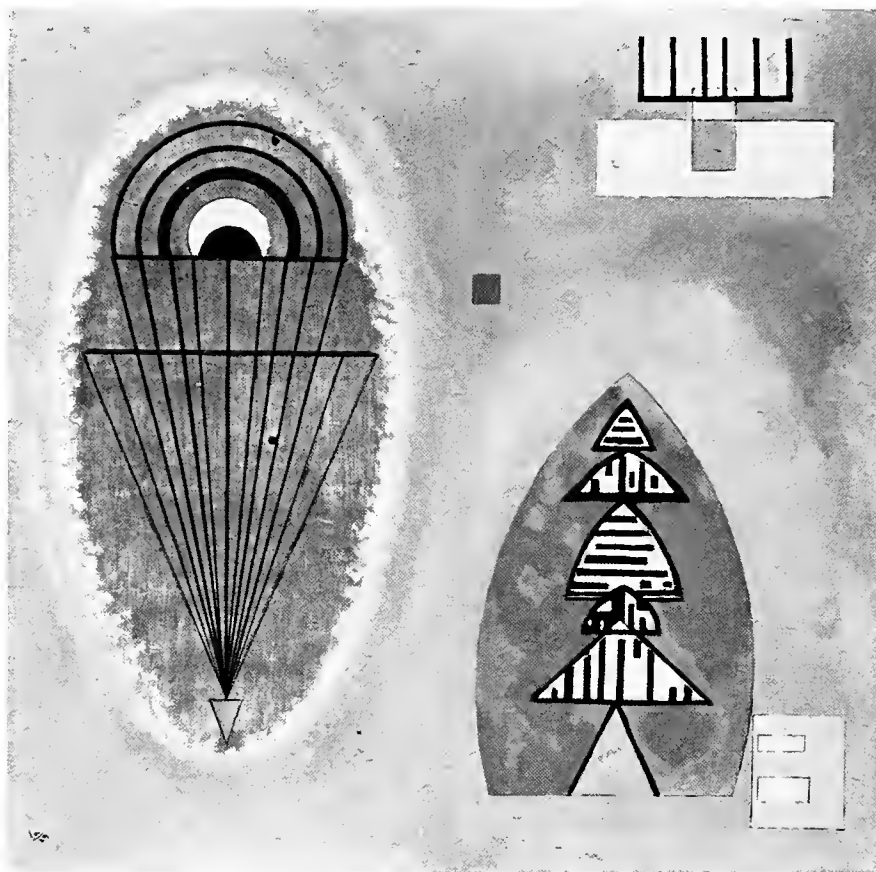
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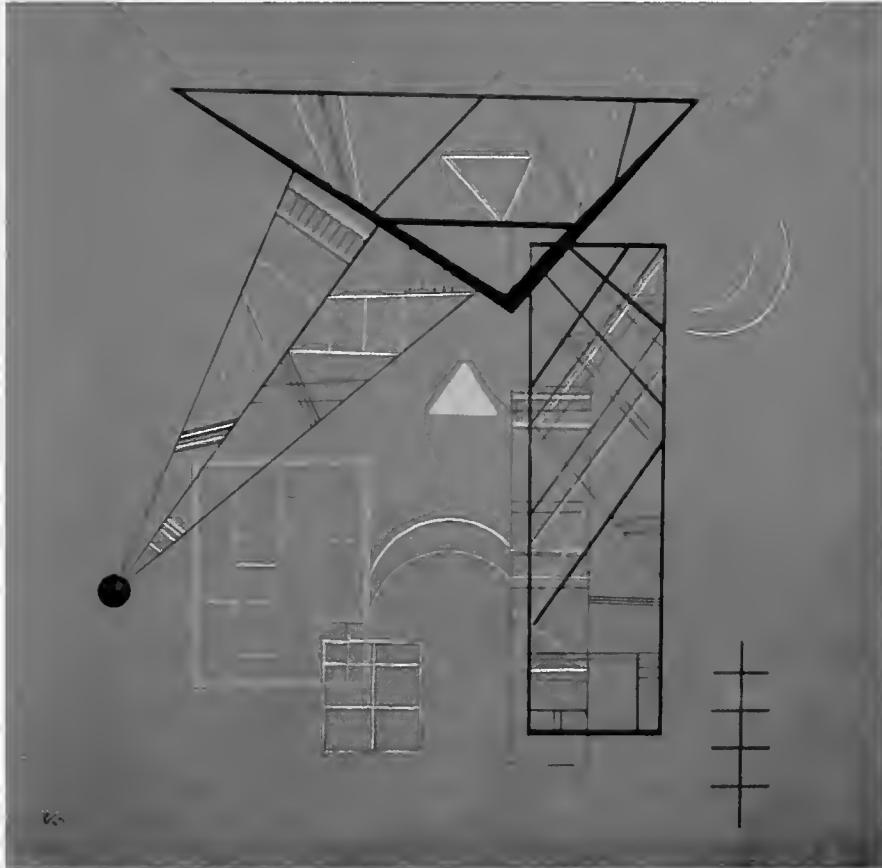
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44. JOYOUS-BRIGHT, NO. 521, 1930. Oil on board, $27\frac{5}{8} \times 23\frac{1}{2}$ ".
Signed b.l. with monogram "VK//30"; on reverse "VK//No. 521//1930, Freudighell//60 x 70 [cm]".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Galerie Maeght, Paris.

45. HARD TENSION, NO. 556, 1931. Oil on board, $27\frac{1}{2} \times 27\frac{1}{2}$ ".
Signed b.l. with monogram "VK//31"; on reverse "VK//No. 556//1931, Harte Spannung//70 x 70 [cm]".
Collections: Nierendorf Gallery, New York.
Lent by Galerie Maeght, Paris.

46. BIAS, NO. 568. (INCLINATION). 1931. Oil on board, $27\frac{1}{2} \times 27\frac{1}{2}$ ".
Signed b.l. with monogram "VK//31"; on reverse "VK// No. 568//1931—, Neigung//70 x 70 [cm]".
Collections: Mrs. Hildegard J. Prytek, New York, 1949.
Lent by The Solomon R. Guggenheim Museum, New York.

47. WHITE-SOFT AND HARD, NO. 575, 1932. Oil on canvas, $31\frac{1}{2} \times 39\frac{3}{8}$ ".
Signed b.l. with monogram "VK//32"; on reverse "VK// No. 575//1932".
Collections: Mrs. L. M. Maitland, San Francisco.
Lent by Richard Feigen Gallery, Chicago, Illinois.

48. CONNECTION, NO. 579, 1932. Oil on canvas, $27\frac{1}{2} \times 23\frac{3}{4}$ ".
Signed b.l. with monogram "VK//32"; on reverse "VK//. Bindung// No. 579//50 x 70 [cm]".
Collections: Galka E. Scheyer, Hollywood, California.
Lent by Galerie Maeght, Paris.

49. BALANCE-PINK, NO. 583, 1933. Oil on canvas, $36\frac{1}{4} \times 28\frac{7}{8}$ ".
Signed b.l. with monogram "VK//33"; on reverse with monogram "VK//No. 583//1933//73 x 32 [cm] .Ausgleich-Rosa' ".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

50. CROWDED CIRCLES, NO. 589, 1933. Oil on canvas, $39\frac{3}{8} \times 24\frac{3}{4}$ ".
Signed b.l. with monogram "VK//33"; on reverse "VK// No. 589//1933//. Gedrängte Kreise'//63 x 99 [cm]".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Galerie Maeght, Paris.

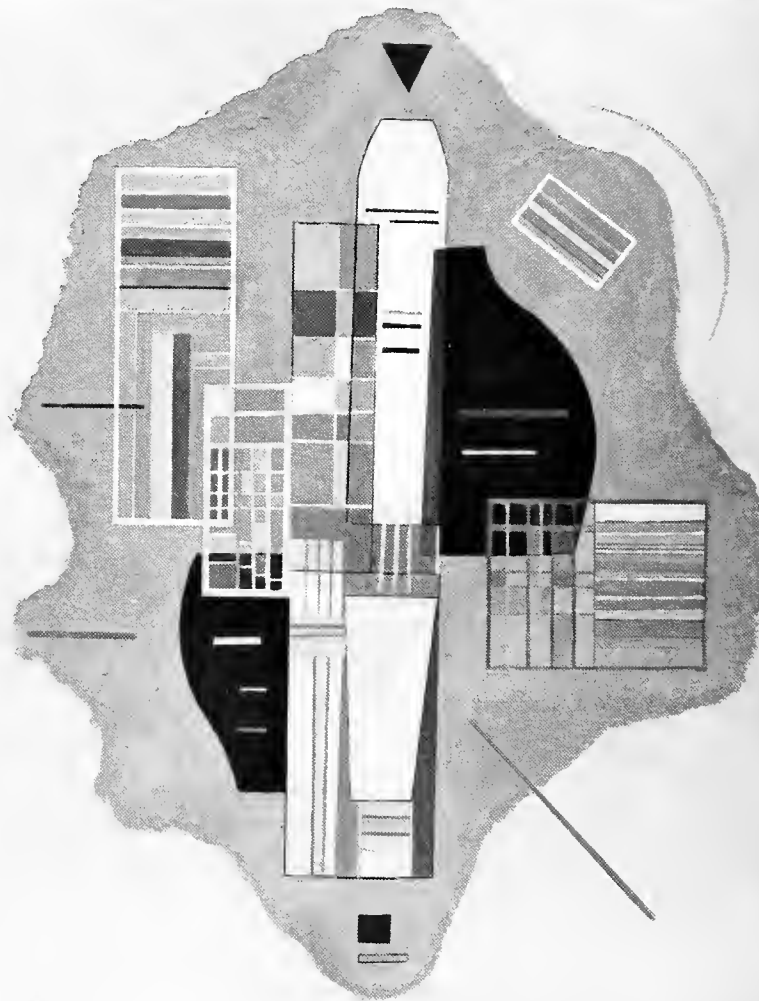
51. NO. 609. (STRIPED, NO. 609), 1934. Oil with sand on canvas, $32 \times 39\frac{3}{8}$ ".
Signed b.l. with monogram "VK//34"; on reverse "VK//No. 609/1934".
Collections: Peggy Guggenheim, New York; Nierendorf Gallery, New York, 1946.
Lent by The Solomon R. Guggenheim Museum, New York.

52. BALANCING ACT, NO. 612. (VOLTIGE), 1935. Oil with sand on canvas, $32 \times 39\frac{3}{8}$ ".
Signed b.l. with monogram "VK//35"; on reverse "VK// No. 612/1935".
Collections: Solomon R. Guggenheim, New York; Gift, Solomon R. Guggenheim, 1937.
Lent by The Solomon R. Guggenheim Museum, New York.

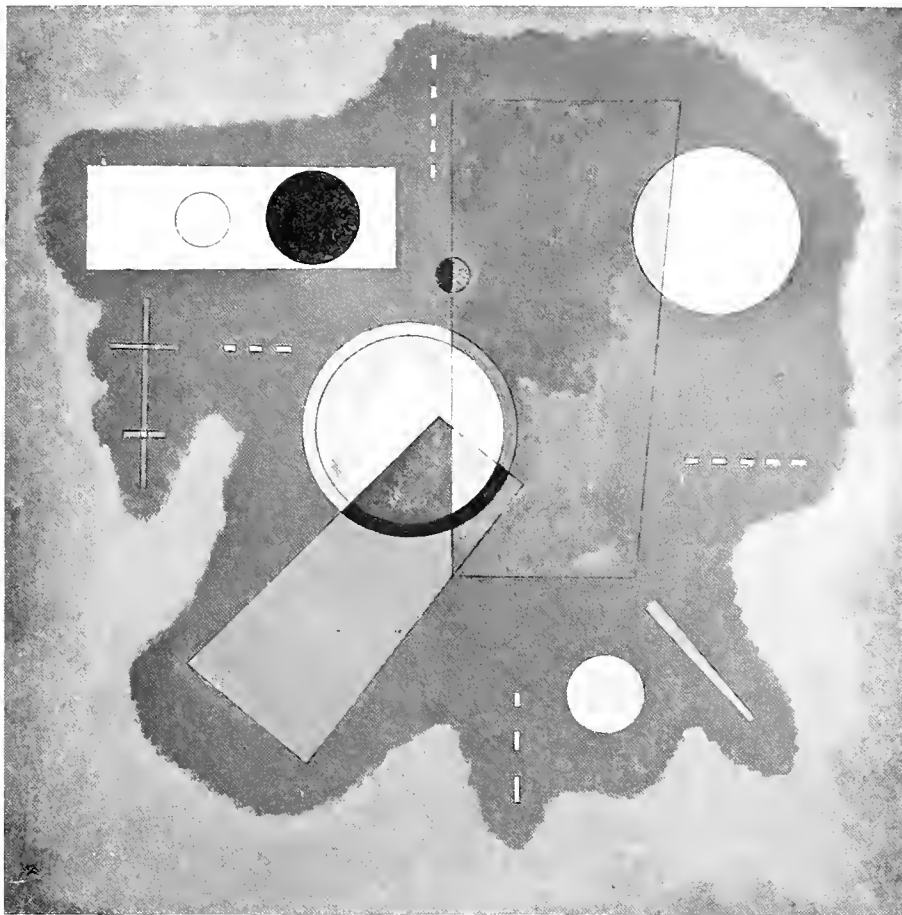
53. TWO CIRCLES, NO. 614, 1935. Oil on canvas, $28\frac{3}{4} \times 36\frac{1}{4}$ ".
Signed b.l. with monogram "VK//35"; on reverse "VK// No. 614//1935, Deux Cercles' ".
Collections: Hilla Rebay, Greens Farms, Connecticut, 1938; Solomon R. Guggenheim, New York;
Gift, Solomon R. Guggenheim, 1941.
Lent by The Solomon R. Guggenheim Museum, New York.

54. MOVEMENT I, NO. 618, 1935. Oil on canvas, $45\frac{7}{8} \times 35\frac{3}{8}$ ".
Signed b.l. with monogram "VK//35"; on reverse "VK// No. 618//1935".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.





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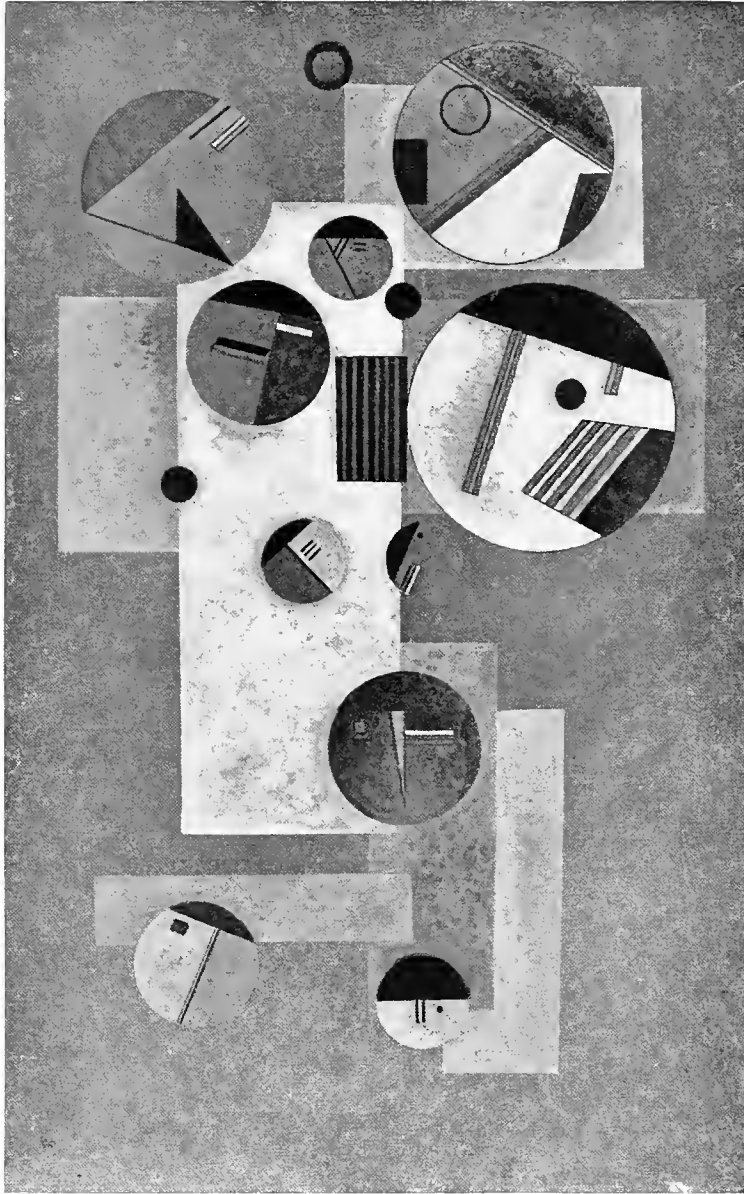
46



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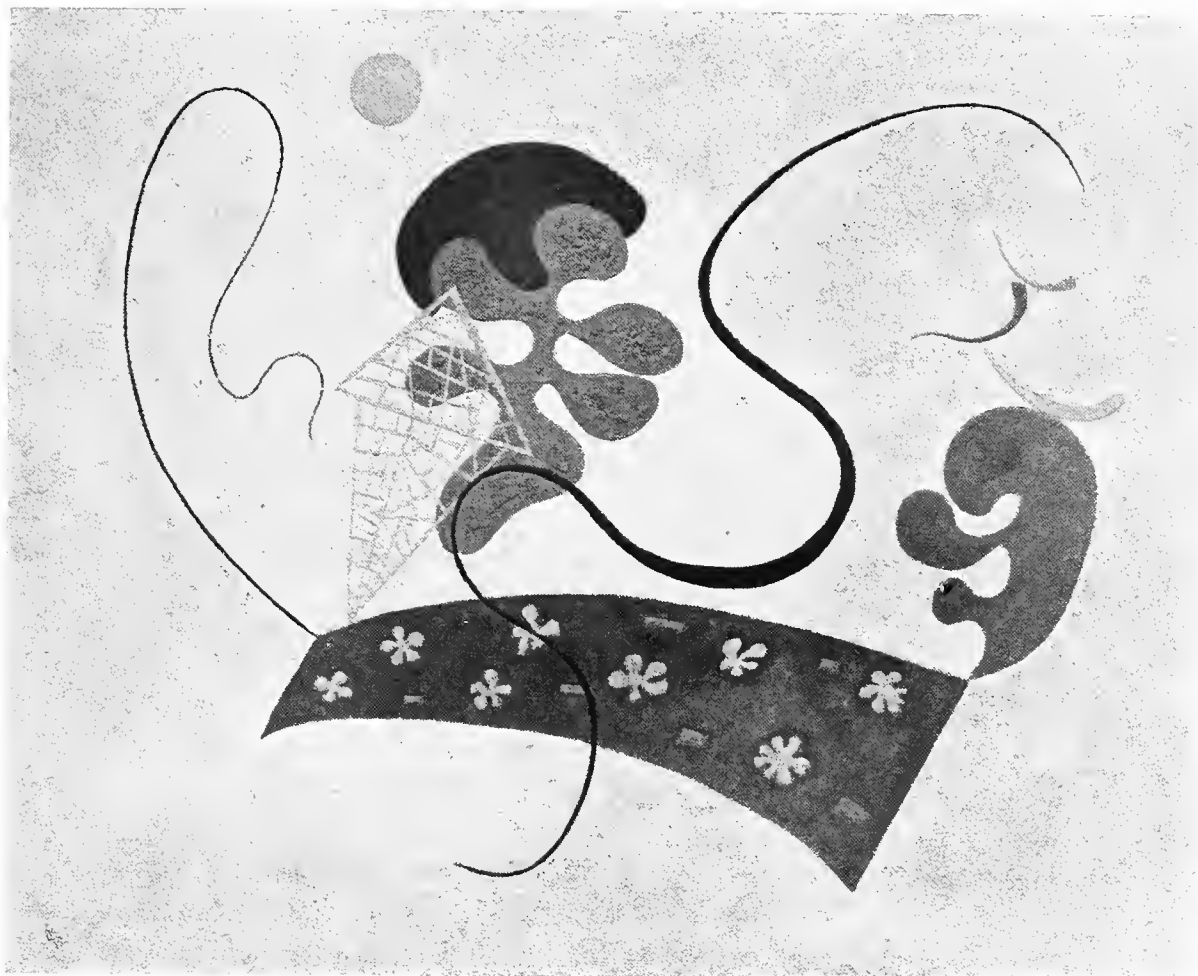
"During the past years I have been interested in—among other things—a special characteristic of the pure black and white: their manifold colorism. There is almost never an actually pure black-white; one can, however, increase the colorism of the black-white very much. Recently I have also made oil paintings which consist only of white and black, and thereby develop a very intense colorism. How strange that these meaningful, extraordinarily rich colors have for so long been considered 'non-colors'—the consequence of superficial naturalism."

Kandinsky, from a 1931 letter



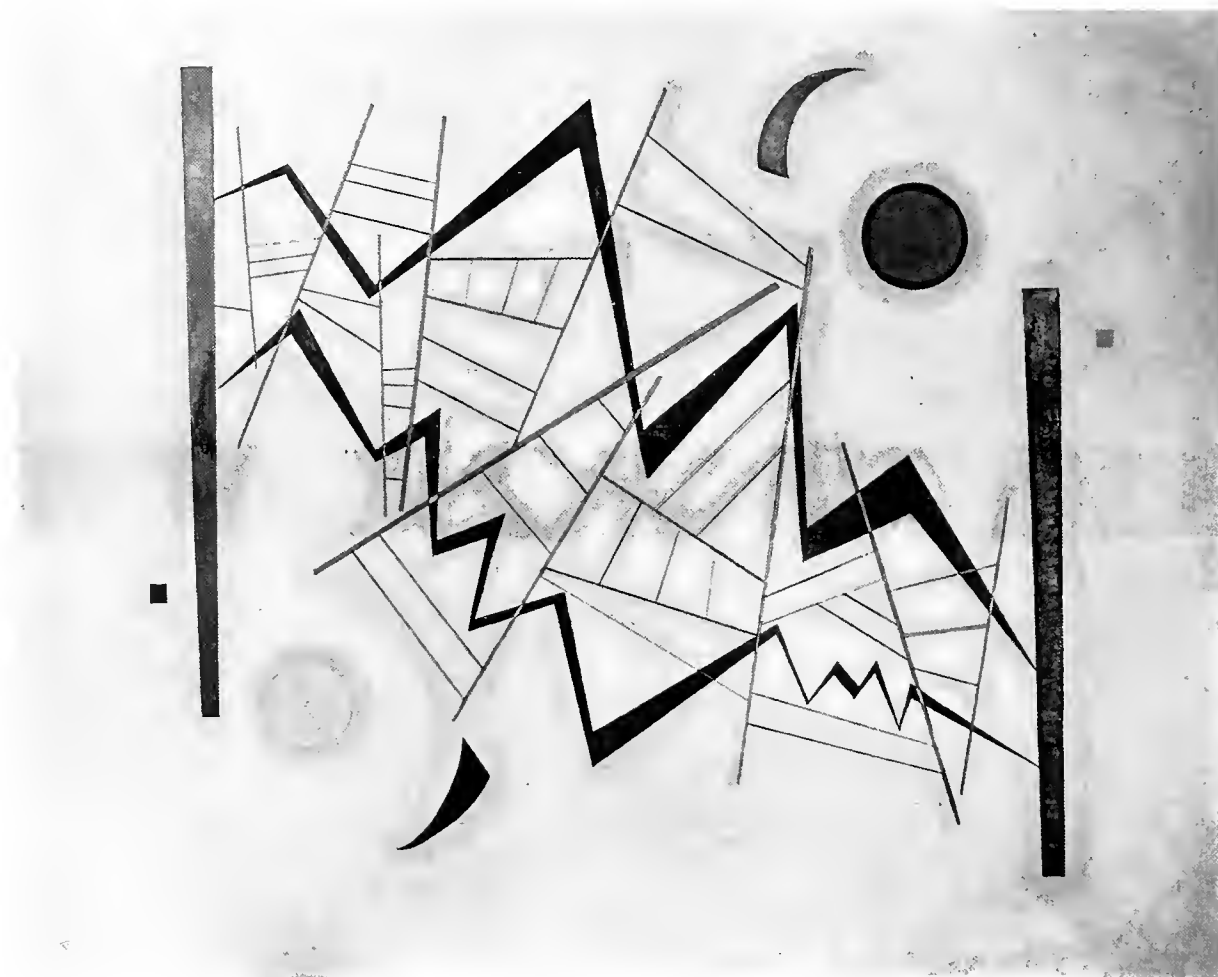


51



52

"Kandinsky always takes his inspiration from the world which he transforms along the principles of abstraction that have always been an integral part of Russian art. I feel myself right in affirming that Kandinsky is the only authentic abstract painter, in the sense that abstraction does not come to him via the intellect but from the more distant region of his origin."



53



55. VIOLET-ORANGE, NO. 622. 1935. Oil on canvas, 35 $\frac{1}{8}$ x 45 $\frac{3}{4}$ ".
Signed b.l. with monogram "VK 35"; on reverse, "VK//No. 622//1935—Violet-Orange".
Collections: the artist, 1936; Solomon R. Guggenheim, New York, 1936; Gift, Solomon R. Guggenheim, 1937.
Lent by The Solomon R. Guggenheim Museum, New York.

56. GREEN FIGURE, NO. 628. 1936. Oil on canvas, 45 $\frac{7}{8}$ x 35".
Signed b.l. with monogram "VK//36"; on reverse "VK// No. 628//1936".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

57. THIRTY, NO. 636. 1937. Oil on canvas, 31 $\frac{3}{4}$ x 39 $\frac{3}{8}$ ".
Signed on reverse t.l. with monogram "VK// No. 636//1937".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

58. CLEAR TENSIONS, NO. 640. 1937. Oil on canvas, 35 $\frac{1}{8}$ x 45 $\frac{7}{8}$ ".
Signed b.l. with monogram "VK//37"; on reverse "VK// No. 640//1937".
Collections: Peggy Guggenheim, New York.
Lent by Galerie Maeght, Paris.

59. PENETRATING GREEN, No. 651. 1938. Oil on canvas, 29 $\frac{1}{2}$ x 49 $\frac{1}{4}$ ".
Signed b.l. with monogram "VK//38".
Collections: Nina Kandinsky, Neuilly-sur-Seine, France, 1948; Saidie A. May, 1951.
Lent by The Baltimore Museum of Art, Saidie A. May Collection.

60. RED FORM, NO. 652. 1938. Oil on canvas, 31 $\frac{7}{8}$ x 23 $\frac{5}{8}$ ".
Signed on reverse with monogram "VK// No. 652//1938".
Collections: Nierendorf Gallery, New York, 1938; Sidney Janis Gallery, New York.
Lent by Galerie Maeght, Paris.

61. ONE FIGURE AMONG OTHERS, NO. 665. 1939. Oil on canvas, 35 $\frac{1}{4}$ x 45 $\frac{3}{4}$ ".
Signed b.l. with monogram "VK//39"; on reverse "VK// No. 665//1939".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Galerie Maeght, Paris.

62. AROUND THE CIRCLE, NO. 677. 1940. Oil on canvas, 38 $\frac{1}{4}$ x 57 $\frac{1}{2}$ ".
Signed b.l. with monogram "VK//40"; on reverse "VK//No. 677//1940".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by The Solomon R. Guggenheim Museum, New York.

63. DELICATE TENSIONS, NO. 690. 1942. Oil on canvas, 31 $\frac{7}{8}$ x 39 $\frac{3}{8}$ ".
Signed b.l. with monogram "VK//42"; on reverse "VK//No. 690//1942".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France.
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

64. FRAGMENT, NO. 718. 1943. Oil on board, 16 $\frac{1}{2}$ x 22 $\frac{3}{4}$ ".
Signed b.l. with monogram "VK//43"; on reverse "VK//No. 718//1943//58 x 42 [cm]".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France, 1949.
Lent by The Solomon R. Guggenheim Museum, New York.

65. TWILIGHT, NO. 720. (DUSK). 1943. Oil on board, 22 $\frac{3}{4}$ x 16 $\frac{1}{2}$ ".
Signed b.l. with monogram "VK//43"; on reverse "VK//No. 720//1943//58 x 42 [cm]".
Collection: Nina Kandinsky, Neuilly-sur-Seine, France, 1946.
Lent by The Solomon R. Guggenheim Museum, New York.



55

"Kondinsky is without doubt one of the most significant and interesting of living artistsIt is impossible to discuss modern movements in art without referring to Kandinsky. Kandinsky does not strum his colors, as do many painters. He prefers the crisp melodic sequence and precise harmonic chord, to the glissando. He can be as intellectual and at the same time as sensuous as Bach and that synthesis is rare in any art".

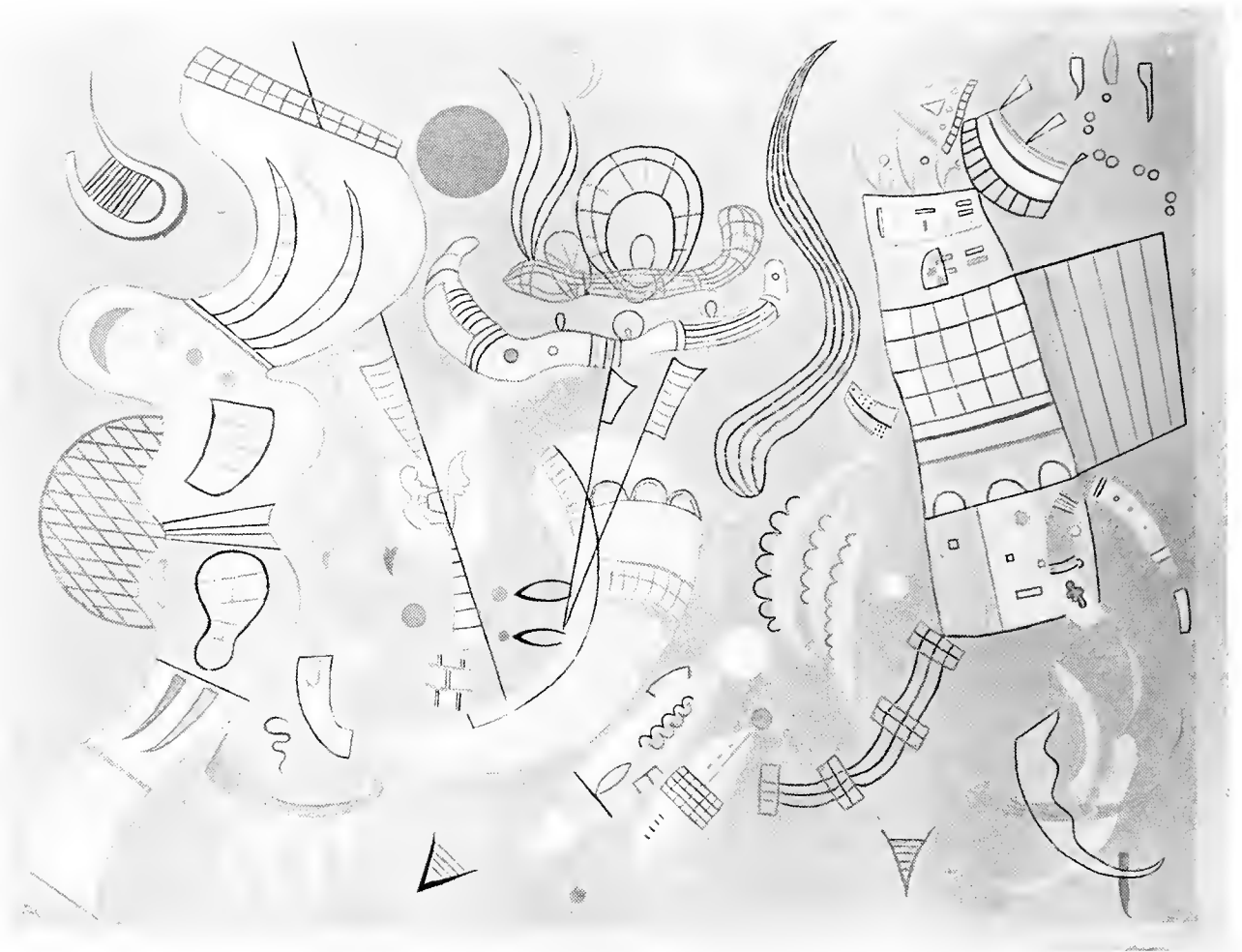


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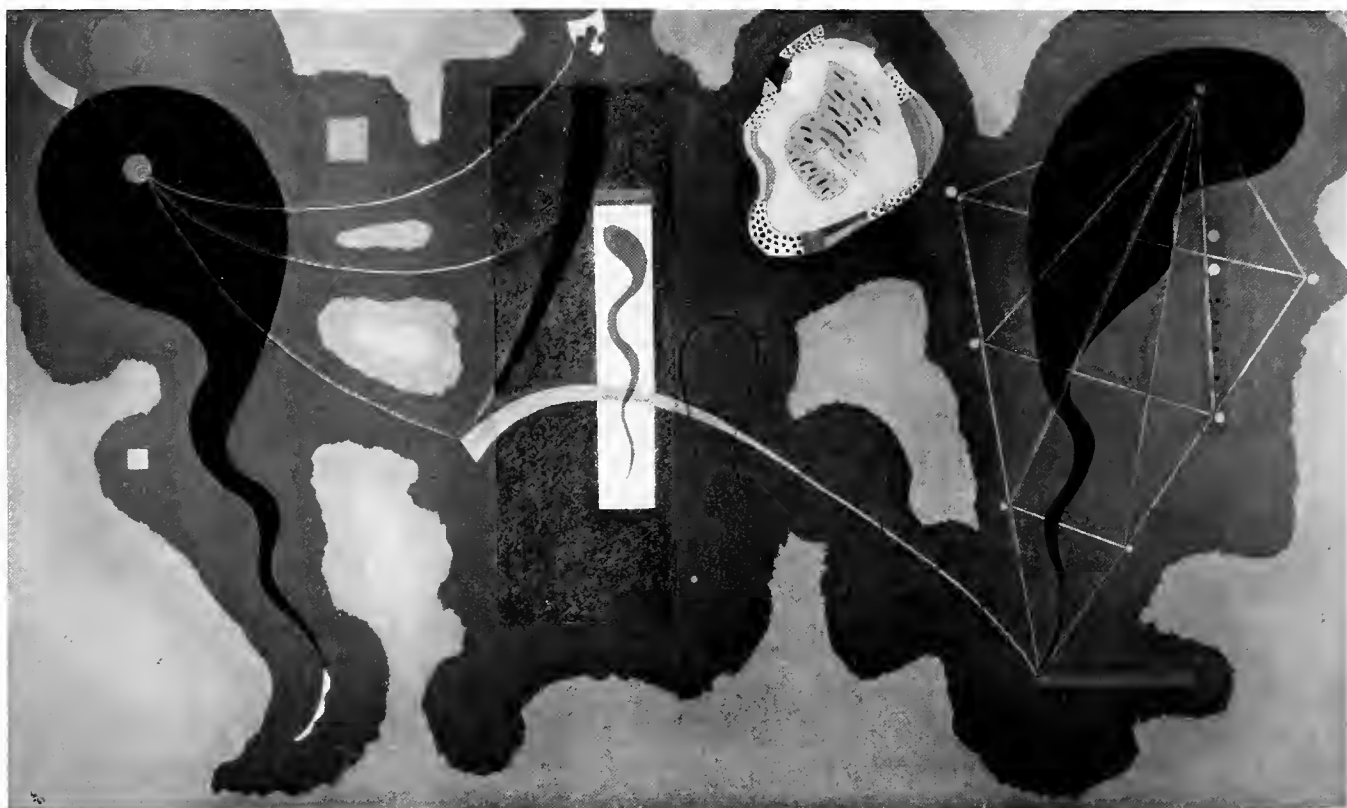


57

"Trente (Thirty), of about the same period, is another unusual one; based on a checkerboard pattern of black and white, with cabalistic symbols inscribed in each square, it not only is outside the normal range of Kandinsky's approach but seems quaintly to anticipate our own Adolph Gottlieb's studies in a similar manner."





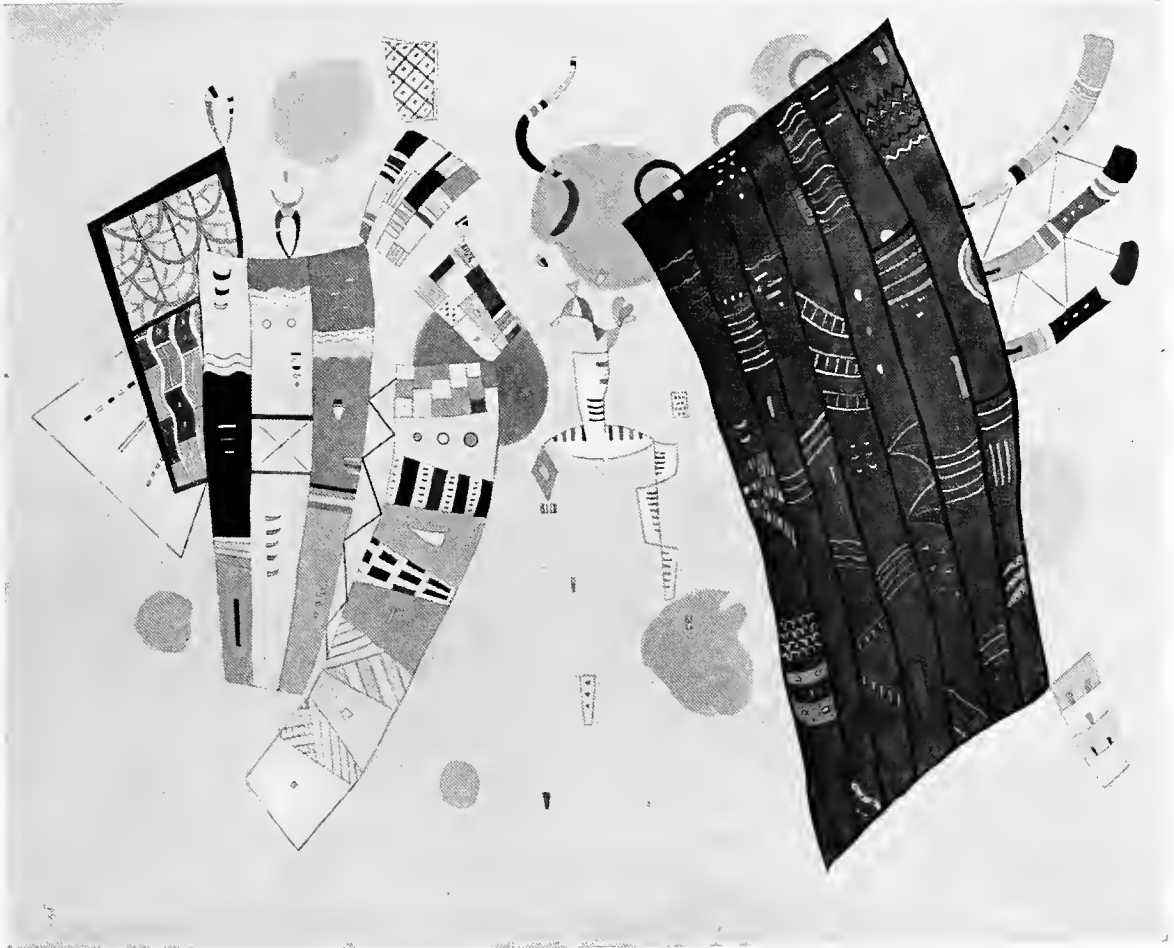


59



60







64



65

WATERCOLORS



1

1. STUDY FOR "COMPOSITION IV", 1911. Watercolor and ink, $5\frac{3}{4} \times 8\frac{1}{2}$ ".
Lent by Dr. and Mrs. Hans J. Kleinschmidt, New York.
2. WATERCOLOR. Circa 1912. Watercolor and ink, $12\frac{1}{4} \times 18\frac{3}{4}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
3. WATERCOLOR, NO. 6, 1916. Watercolor, $8\frac{3}{4} \times 11\frac{1}{4}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
4. UNTITLED, 1918. Watercolor and ink, $11\frac{3}{8} \times 9$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
5. NO. 13, 1918. Watercolor and ink, $10\frac{3}{4} \times 15$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
6. UNTITLED, 1919. Watercolor and ink, $10\frac{1}{2} \times 14\frac{1}{8}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
7. PROMENADE, NO. 14, 1920. Watercolor and ink, $11\frac{5}{8} \times 9\frac{1}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
8. NO. 28, 1922. Watercolor, $12\frac{7}{8} \times 18\frac{7}{8}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
9. NO. 40, 1922. Watercolor and ink with pencil, $18\frac{1}{8} \times 16\frac{3}{4}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
10. NO. 41, 1922. Watercolor and ink, $18\frac{3}{2} \times 16\frac{3}{4}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
11. NO. 58, 1923. Watercolor and ink, $18\frac{1}{4} \times 16\frac{1}{2}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
12. DREAM MOTION, NO. 61, 1923. Watercolor and ink, $18\frac{1}{4} \times 15\frac{3}{4}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
13. MELODIOUS, NO. 121, 1924. Watercolor and ink, $12\frac{1}{4} \times 9$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
14. TWO ZIGZAGS, NO. 197, 1925. Watercolor and ink, $12\frac{1}{2} \times 19\frac{1}{8}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
15. ACROSS AND HIGH, NO. 215, 1927. Watercolor, gouache and ink, $13\frac{3}{8} \times 9\frac{3}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

16. SOFT YELLOW, NO. 233. 1927. Watercolor, gouache and ink, $12\frac{1}{8} \times 18\frac{5}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
17. INTERMINGLING, NO. 248. 1928. Watercolor, gouache and ink, $18\frac{1}{2} \times 12\frac{1}{4}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
18. BLACK-WHITE, NO. 261. 1928. Watercolor and ink, $18\frac{1}{2} \times 12\frac{1}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
19. AGLOW, NO. 327. 1928. Watercolor and ink, $18 \times 19\frac{3}{8}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
20. CARRYING ROUND, NO. 346. 1929. Watercolor and ink, $19\frac{5}{8} \times 17\frac{3}{8}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
21. GREEN SCENT, NO. 350. 1929. Watercolor and ink, $16\frac{1}{4} \times 12\frac{3}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
22. LIGHT AND DARK, NO. 378. 1930. Gouache on laid paper, $16\frac{3}{8} \times 7\frac{7}{8}$ ".
Lent by Private Collection, New York.
23. GREEN ON GREEN, NO. 487. 1932. Watercolor, gouache and ink, $20\frac{5}{8} \times 12\frac{1}{2}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
24. FLOATING, NO. 566. 1936. Gouache, $12\frac{1}{8} \times 19\frac{3}{4}$ ".
Lent by The Solomon R. Guggenheim Museum, New York.
25. POINTS, NO. 626. 1939. Gouache, $19\frac{1}{8} \times 13\frac{3}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
26. BLACK GROUND, NO. 649. 1940. Gouache, $18\frac{7}{8} \times 12\frac{1}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
27. NO. 682. 1940. Gouache and ink, $12\frac{1}{4} \times 18\frac{3}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
28. NO. 692. 1940. Gouache and ink, $19\frac{1}{2} \times 12\frac{5}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
29. NO. 699. 1941. Watercolor, gouache and ink, $18\frac{3}{8} \times 11\frac{7}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.
30. NO. 709. 1941. Gouache, $19\frac{1}{8} \times 12\frac{3}{8}$ ".
Lent by Nina Kandinsky, Neuilly-sur-Seine, France.

DOCUMENTATION

EXHIBITIONS

Listing based on compilation by Kenneth C. Lindsay in his
An Examination of the Fundamental Theories of Wassily Kandinsky,
 University of Wisconsin, 1951, doctoral dissertation, unpublished.

Catalogues with a preface by Kandinsky are marked by * ;
 catalogues of special interest are marked by †

1901	Munich	First Exhibition of Phalanx
1902	Munich	2nd Exhibition of Phalanx
	Berlin	5th Berlin Secession
1903	Munich	7th Exhibition of Phalanx
	Berlin	8th Berlin Secession
1904	Munich	9th Exhibition of Phalanx
	Rome	International Exhibition
	Hamburg	(Cassirer)
	Dresden	Grosse Kunstausstellung
	Munich	11th Exhibition of Phalanx (Galerie Helbing)
	Dresden	(Richter's)
	Warsaw	Salon Krywulta
	Paris	Salon d'Automne
	Berlin	9th Berlin Secession
1905	Rome	International Exhibition
	Hamburg	(Cassirer)
	Düsseldorf	(Schulte)
	Cologne	(Schulte)
	Paris	Salon d'Automne
	Paris	Union Internationale des Beaux-Arts, des Lettres et des Sciences
	Vienna	Secession
	Berlin	2nd Exhibition of Deutschen Künstlerbundes
1906	Karlsruhe	Neue Künstler-Vereinigung
	Paris	Salon d'Automne
	Berlin	(Wertheim)
	Berlin	11th Berlin Secession
	Weimar	3rd Exhibition of the Deutschen Künstlerbundes
	Odessa	17th Exhibition of Russian Artists of the South
	Munich	Secession
1907	Dresden	Dresdener Brücke
	Rome	International Exhibition
	Paris	23rd Salon des Artistes Indépendants
	Paris	Salon d'Automne
	Berlin	Secession
1908	Paris	24th Salon des Artistes Indépendants
	Dresden	Grosse Kunstausstellung
	Angers	(Musée du Peuple)
	Paris	Salon d'Automne
	Berlin	Secession
1909	Paris	25th Salon des Artistes Indépendants
	Paris	Salon d'Automne
	Munich	First Exhibition Neue Künstler-Vereinigung (Modernen Galerie of H. Thannhauser)

	Munich	Atelier Exhibition
1910	Hamburg	3rd Graphic Exhibition of Deutschen Künstlerbundes (Galerie Commeter)
	Düsseldorf	Sonderbund
	Munich	2nd Exhibition of Neue Künstler-Vereinigung*
	Paris	Salon d'Automne
	Darmstadt	Künstlerbund
	Odessa	Salon 2—International Exhibition of Art*
1911	Paris	27th Salon des Artistes Indépendants
	Berlin	Neue Secession
	Munich	Der Blaue Reiter I (Galerie Thannhauser)*
1912	Munich	Der Blaue Reiter II
	Berlin	First Exhibition of Der Sturm
	Paris	28th Salon des Artistes Indépendants
	Cologne	International Exhibition of Sonderbund
	Berlin	Der Sturm Ausstellung: zurückgestellte Bilder des Sonderbundes Köln
	Zürich	Modernen Bund (Kunsthaus Zürich)
	Berlin	7th Exhibition Der Sturm
	Amsterdam	Expressionists at the Art Salon Roos
	Munich	Kandinsky Collective Exhibition (Galerie Hans Goltz)*†
	Munich	Van Gogh bis Kandinsky
	Munich	Neue Kunst (Galerie Hans Goltz)
	Berlin	3rd Exhibition of Der Sturm
	Frankfurt am Main	(Galerie Goldschmidt)
1913	Hamburg	(Louis Bock and Son)
	New York	International Exhibition of Modern Art (Armory of the 69th Regiment)
	London	Albert Hall Exhibition
	Berlin	First Deutscher Herbstsalon
	Amsterdam	3rd Exhibition of the Modern Art Circle (Museum)
1914	Munich	The Great Kandinsky Collective Exposition (Galerie Thannhauser)
	Odessa	Spring Exhibition of Paintings (Museum of the Society of Fine Arts)
	Helsingfors	Der Blaue Reiter
	Trondhjem	Der Blaue Reiter
	Göteborg	Der Blaue Reiter
	Dresden	Expressionismus (Galerie Arnold)
1916	Stockholm	(Gummeson)
	The Hague	Der Sturm Exhibition
	Zürich	(Galerie Dada)†
	Oslo	Kandinsky and Gabriele Münter Exhibition
	Berlin	43rd Exhibition of Der Sturm
	Berlin	44th Exhibition of Der Sturm
	Munich	30th Exhibition of New Art (Galerie Hans Goltz)
1917	Zürich	Der Sturm Exhibition
	Berlin	Exhibition of the Walden Collection
1918	Berlin	65th Exhibition of Der Sturm
	Berlin	68th Exhibition of Der Sturm
1919	Moscow	New Art—Expressionism
	St. Petersburg	First Open State Exhibition
	Dresden	Sonderausstellung Der Sturm (Galerie Arnold)*
1920	New York	5th Exhibition of Société Anonyme
1921	Hannover	6th Exhibition of Galerie von Garvens
	Cologne	(Nierendorf)
1922	New York	19th Exhibition of Société Anonyme
	Berlin	Kandinsky Exhibition (Galerie Guldendahl)
	Weimar	Kandinsky and Thuringian Painters
	Stockholm	(Gummeson)*
	Berlin	First Russische Kunstausstellung (Galerie van Diemen)†
1923	Munich	Hans Goltz Jubilee
	Hannover	Kestner Gesellschaft (Museum)
	New York	25th Exhibition of Société Anonyme†
	Dresden	(Hugo Erfurth)
	Jena	Modern Painting
	New York	Exhibition of Russian Painting (Brooklyn Museum)
	Weimar	Bauhaus (Museum)
	Detroit	Exhibition at State Fair
	Berlin	Juryfrei Exhibition
	Berlin	(Nierendorf)
	Darmstadt	Exposition of German Artists
	Poughkeepsie	27th Exhibition of Société Anonyme (Vassar College)
	Göteborg	Kandinsky Exhibition
1924	Belgrade	International Exhibition

	London	(James Wood)
	Zürich	International Exhibition of Water Colors
	Dresden	Secession
	Berlin	Grosser Berliner Ausstellung
	Zwickau	Jubilee Exhibition of Zwickauer Kunstverein
	Plauen	Exhibition of Contemporary Art
	Braunschweig	Gesellschaft der Freunde junger Kunst (Museum)
1925	Dresden	Seven Masters of the Bauhaus (Hugo Erfurth) (Museum)
	Leipzig	Annual Exhibition with the French
	Wiesbaden	Modern and Exotic Art
	New York	The Blue Four (Daniel Gallery)
	Barmen	(Museum)
	Dresden	Secession
	Barmen	Bauhaus Masters
	Zürich	International Exhibition
	Berlin	Die Maler der Gegenwart (Nierendorf)
1926	Ulm	Graphic Works of the Bauhaus Masters
	Braunschweig	Jubilee Exhibition
	Oakland	The Blue Four (Oakland Municipal Art Gallery)†
	Philadelphia	Sesqui-Centennial Exhibition
	New York	43rd Exhibition of Société Anonyme
	Dresden	Jubilee Exhibition, Kandinsky (Galerie Arnold)‡
	Berlin	Jubilee Exhibition Kandinsky (Nierendorf)
	Dessau	Jubilee Exhibition, Kandinsky (Dessau Kunstverein)
1927	Mannheim	Jubilee Exhibition, Kandinsky (Museum)
	Munich	Jubilee Exhibition, Kandinsky (Goltz)
	Amsterdam	Jubilee Exhibition, Kandinsky
	The Hague	Jubilee Exhibition, Kandinsky
	Zürich	(Museum)
1928	Frankfurt am Main	(Frankfurter Kunstverein)*
	New York	50th Exhibition of Société Anonyme (Art's Council Gallery)
	Brussels	(Galerie L'Époque)
	Düsseldorf	German Exhibition
	Nuremberg	Dürer Exhibition
	Frankfurt am Main	(Galerie Schames)
	Dresden	(Fides)
	Berlin	Oktober-Ausstellung (Galerie Möller)*
	Nuremberg	Kandinsky Retrospective (Neuerische Halle)
1929	Paris	(Galerie Zak)
	The Hague	(Kunstzaal De Bron)
	Oakland	(Oakland Art Gallery)
	Basel	Bauhaus Exhibition
	Brussels	(Galerie Le Centaure)
	Dresden	Secession
	Cologne	Deutschen Künstlerbundes
	Berlin	Juryfrei Kunstausstellung (November Gruppe)
	Zürich	Ausstellung der Neuen Optik (Museum))
	Berlin	Der Blaue Reiter (Möller)
	Halle	Kandinsky Retrospective (Museum)
	Berlin	Berlin Secession (November Gruppe)
	Breslau	Kandinsky Retrospective (Gesellschaft der Kunstfreunde)
1930	Saarbrücken	(Museum)
	Essen	Bauhaus Masters (Museum)
	Hollywood	The Blue Four (Braxton Gallery)‡
	Paris	(Galerie de France)‡
	Krefeld	(Museum)
	Vienna	Art in our Times
	Paris	Exposition Cercle et Carré (Gallery 23)
	Wiesbaden	Exhibition of 30 German Artists (Neues Museum)
	Venice	International Exhibition
	Düsseldorf	(Galerie Flechtheim)
	Kiel	Kandinsky Retrospective
	New York	59th Exhibition of Société Anonyme (Rand School)
1931	Berlin	Kandinsky Exhibition (Galerie Flechtheim)‡
	Brussels	International Exhibition
	Frankfurt am Main	Vom Abbild zum Sinnbild (Städelsches Institut)
	Saarbrücken	Exhibition—Erich Mendelsohn, Wassily Kandinsky, Arno Breker (Museum)*
	Zürich	(Museum)
	Mexico City	The Blue Four (National Library of Mexico)‡
	Essen	Exhibition of Deutschen Künstlerbundes

	Belgrade	German Exhibition
	Zagreb	German Exhibition
	Chicago	Exhibition of The Arthur Jerome Eddy Collection (The Art Institute)†
1932	Chicago	(The Art Institute)
	Berlin	(Galerie Möller)*
	Santa Barbara	The Blue Four
	Essen	(Museum)
	Königsberg	Exhibition of Deutschen Künstlerbundes
	Weimar	Goethe aus Weimar (Museum)
	Mannheim	Aus Gestalt und Gestaltung (Kunsthalle)
	Stockholm	International Water Color Exhibition
	Stockholm	(Gumesson)
	New York	(Valentine Gallery)
	Muhlheim	Exhibition of Modern Art (Museum)
	Cologne	Modern German Art (Grossen KongressSaal)
	Berlin	German Exhibition (Galerie Flechtheim)
1933	London	International Exhibition
	Beverly Hills	The Blue Four (Hanson Music Company?)
1934	Milan	(Galleria del Milione)†
	Paris	(Galerie Cahiers d'Art)
	Hollywood	The Blue Four
	New York	5th Annual Exhibition (The Museum of Modern Art)
1935	Lucerne	Thèse-Antithèse-Synthèse*
	San Francisco	(Putzel)
	Paris	Contemporary Painting (Costeluccho-Diana)
	Paris	(Galerie Cahiers d'Art)
	New York	Kandinsky, Max Weber and Paul Klee (New Art Circle of J. B. Neumann)
1936	New York	(J. B. Neumann)
	London	International Exhibition of Abstract and Concrete Art (Lefevre Gallery)
	Paris	(Jeanne Bucher and Mme. Cuttoli)
	Charleston	Exhibition (Sent by the Guggenheim Foundation; Gibbs Memorial Art Gallery)
	New York	Cubism and Abstract Art (The Museum of Modern Art)
	Cambridge, Mass.	Kandinsky Retrospective (Germanic Museum, Harvard)
	Spain	Traveling exhibition of Contemporary Art: the collection of <i>gaceta de arta</i> sponsored by the Adlan Group
1937	Bern	Kandinsky and Contemporary French Masters*
	New York	Kandinsky—A Retrospective View (Nierendorf Gallery)
	London	Unity of Artists for Peace, Democracy and Cultural Development
	Paris	International Exhibition (Jeu de Paume)
	Copenhagen	Exhibition of Post-Expressionism: Abstract Art, New-Plasticism and Surrealism*
1938	New York	Three Masters of the Bauhaus: Kandinsky, Klee and Feininger (Nierendorf Gallery)
	London	(Guggenheim Jeune Gallery)
	Milan	Abstract Art (Galleria del Milioni)
	Charleston	Exhibition (Sent by the Guggenheim Foundation; Gibbs Memorial Art Gallery)
	Amsterdam	Abstract Art (Stedelijk Museum)*
	London	Exhibition of 20th Century German Art (New Burlington Gallery)
	Oslo	International Exhibition
1939	New York	(Nierendorf Gallery)
	Paris	(Jeanne Bucher)
	Boston	Contemporary German Art (Institute of Modern Art)
	Sacramento	Bauer and Kandinsky (Crocker Art Gallery)
	London	Abstract Art and Concrete Art (Guggenheim Jeune Gallery)*
	Springfield, Mass.	Some New Forms of Beauty (Smith Art Gallery)
1940	Los Angeles	(Stendahl Gallery)
1941	New York	(Nierendorf Gallery)†
1942	Paris	(Jeanne Bucher)
	New York	(Nierendorf)
	Paris	Three Abstract Painters: Kandinsky, Domela, De Stael (Jeanne Bucher)
1944	Paris	Kandinsky, Magnelli, De Stael and Domela (Galerie Esquisses)
	Basel	Concrete Art (Kunsthalle)
	New York	The Blue Four Reunited (Buchholz Gallery)
	Paris	(Galerie Esquisses)
1945	Zürich	(Galerie des Eaux Vives)
	Paris	Concrete Art (Galerie René Drouin)
	Chicago	(The Arts Club)
1946	Pittsburgh	(Department of Fine Arts, Carnegie Institute)
	Paris	First Salon des Réalités Nouvelles
	Zürich	Braque, Kandinsky, Picasso (Kunsthaus)†
1947	Paris	(Galerie René Drouin)
	Avignon	Exposition de peintures et sculptures contemporains (Palais des Papes)
	Amsterdam	(Stedelijk Museum)†

	Krefeld	Expressionismus (Krefelder Museums-Verein)
	New York	Bauer, Kandinsky, Rebay: Water Colors
1948	Basel	Kandinsky Retrospective
	Venice	24th Biennale
	Munich	(Galerie Stangl)
	New York	(Janis Gallery)
	Paris	Klee and Kandinsky (Galerie Allendy)
1949	Paris	Préliminaires à l'art abstrait; Épanouissement de l'art abstrait (Galerie Maeght)
	Paris	(Galerie René Dronin)
	Munich	Der Blaue Reiter (Haus der Kunst)*
	New York	(Janis Gallery)
	São Paulo	Do Figurativismo Ao Abstracionismo (Museum of Modern Art)
1950	Basel	Der Blaue Reiter (Kunsthalle)*
	Vienna	International Exhibition: Form und Gestaltung (Academy of Fine Arts)
	New York	20th Century Old Masters (Janis Gallery)
	Nice	La Belle Époque, 1895 to 1914
	Paris	(Galerie de Beaune)
	Düsseldorf	(Galerie Hella Nebelung)
	Munich	Die Maler am Bauhaus (Haus der Kunst)*
	London	(Gimpel Fils)†
	Venice	25th Biennale†
	Lille	One-half Century Exhibition (Museum)
	Providence	Five Modern Old Masters (Rhode Island School of Design)
	Bern	Les Fauves und die Zeitgenossen
	Zürich	Europäische Kunst (Kunsthaus)
1951	New York	Recent Acquisitions (Museum of Non-Objective Painting)
	Paris	(Galerie Maeght)†
1952	Cologne	Die alten Meister der Modernen Kunst in Deutschland (Galerie Möller)
	Paris	L'Oeuvre du XXe Siècle (Musée Nationale d'Art Moderne)
	Boston	Kandinsky Retrospective (Institute of Contemporary Art)
		Exhibition traveled to: New York: (Knoedler's)
		San Francisco: (Museum of Art)
		Minneapolis: (Walker Art Center)
		Cleveland: (Museum of Art)
		Miami: (Lowe Gallery, University of Miami)
1953	New Haven	Société Anonyme (Yale University Art Gallery)
	Recklinghausen	(Arbeit-Feierzeit Museum)
	Bern	Europäische Kunst aus Bernen Privatbesitz (Kunsthalle)
	Lucerne	Deutsche Kunst; Meisterwerkes des 20. Jahrhunderts (Kunstmuseum)
	Lucerne	(Galerie Rosengart)
	New York	Years of Janis (Janis Gallery)
	Cologne	Kandinsky Retrospective 1912-1942 (Gallery Möller)†
	Paris	(Galerie Maeght)†
1954	Philadelphia	Arensberg Collection (Museum)
	New York	Der Blaue Reiter (Valentin Gallery)
	Munich	Kandinsky, Marc, Münter: Unbekannte Werke (Galerie Stangl)
	Munich	Kandinsky, Klee (Haus der Kunst)
	Amsterdam	Collection Philippe Dotremont (Stedelijk Museum)
	Saarbrücken	Kandinsky and others
	Turin	Espressionismo (Museo Civico)
	Darmstadt	Kunst unserer Zeit und Sammlung Karl Stroler (Hessisches Landesmuseum)
	Basel	Collection Fernand Graindorge (Kunsthalle)
1955	New Haven	20th Century Drawing (Yale University Art Gallery)
	Cambridge, Mass.	Artists of the Blaue Reiter (Busch-Reisinger Museum)
	Cincinnati	Kandinsky Prints (Art Museum)
	Pasadena	Scheyer Collection (Art Museum)
	New York	Kandinsky and others (Saidenberg Gallery)
	New York	17 Modern Masters (Rose Fried Gallery)
	Zürich	Der Sturm (Kunstgewerbemuseum)
	Bern	(Kunsthalle)
	Kassel	Documenta
	New York	Loan Exhibition by American Federation of Arts
1956	New York	Kandinsky Murals (The Museum of Modern Art)
	Seattle	The Blue Four (Art Museum)
	New York	German Expressionists (Fine Arts)
	Buffalo	Expressionism 1900-1955 (Albright Gallery)
	London	Hundred Years of German Painting, 1850-1950 (Tate Gallery)
	Bern	Von der Brücke zum Bauhaus (Gutekunst und Klipstein)†
	Bern	Sammlung Rupf (Kunstmuseum)
	Wolfsburg	Deutsche Malerei: Ausgewählte Meister

	Recklinghausen	10 Ruhr-Festspiele (Kunsthalle)
	Basel	Sammlung Richard Doetsch-Benzinger (Kunstmuseum)
	Pasadena	The Blue Four: Galka E. Scheyer Collection (Art Museum) †
1957	New York	(Galerie Chalette)
	New York	(Kleeman Gallery)
	New York	The Struggle for New Forms (World House Galleries)
	New York	The R. L. Feigen Collection (World House Galleries)
	New York	German Art of the 20th Century (Museum of Modern Art)
	New York	50 Works by 23 Modern Masters (Rose Fried Gallery)
	New York	Kandinsky, Klee and Marc (Arts Center)
	London	(Tate Gallery)
1958	Paris	Guggenheim Selection (Musée d'Art Moderne)
	London	(Tate Gallery)
1960	Paris	(Galerie Maeght)
	London	Der Blaue Reiter (Tate Gallery)
1961	London	Gabriele Münter Collection (Marlborough Galleries)
	New York	(New Gallery)
	Wintherthur	Der Blaue Reiter
	Paris	Kandinsky Retrospective (Galerie Flinker)
1962	London	Painters of the Bauhaus (Marlborough Galleries)
	Paris	Der Blaue Reiter (Galerie Maeght)

The following is a list of cities in which group or one-man exhibitions took place in the year indicated. No further information about these exhibitions is available.

1902	Wiesbaden	1922	Barmen
1903	Odessa		Calcutta
1904	St. Petersburg (2)	1923	Plauen
	Moscow		Cologne
	Odessa	1924	Dresden
	Cracow		Vienna
1905	Dresden		Stockholm
	Moscow	1925	Wiesbaden
1906	Krefeld		Erfurt
	Prague		Dessau
	Frankfurt am Main		Jena
	Chartres		Darmstadt
1907	Odessa		Düsseldorf
	Moscow	1926	Wiesbaden
1909	Hagen	1927	Plauen
	London	1928	Krefeld
1910	London		New York
	Hamburg		Basel
1911	Cologne	1929	Antwerp
	Weimar		Kassel
1912	Hagen		Altona
1913	Frankfurt am Main	1932	Rotterdam
1914	Magdeburg		Frankfurt am Main
	Stuttgart		Vienna
	Geneva		Bielefeld
	Cologne	1935	San Francisco
	Hannover	1936	Los Angeles
	Malmö		London
	Tokyo		New York
	Stockholm	1944	Basel
	London	1945	New York
1915	Moscow		Paris
1917	Helsingfors		Tours
	St. Petersburg	1947	Liège
1920	Moscow	1949	Copenhagen
1921	Moscow	1957	Munich

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